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GUNS N' ROSES

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WITH TABLATURE

APPETITE FOR DESTRUCTION

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NOTE FOR NOTE TRANSCRIPTIONS

Introduction by Wolf Marshall
Performance Notes by Andy Aledort

PLAY IT LIKE IT IS

GUNS N' ROSES

APPETITE FOR DESTRUCTION

WITH TABLATURE

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by Wolf Marshall
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by Andy Aledort
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GUNS N' ROSES
APPETITE FOR DESTRUCTION

Introduction

Guns N' Roses emerged from the turbulent yet fertile L.A. club scene which was the spawning ground for Van Halen, Quiet Riot/Randy Rhoads, Motley Crue, Ratt and Poison. Beginning with a small local undergound following, they rapidly garnered a greater public awareness with their raw no-nonsense sound and energetic rock 'n' roll feel. Their appearance and subsequent popularity in 1987 was concurrent with a perceptible shift in audience taste towards more direct and more emotional forms of rock — a reaction against the slick over-calculated pop/rock and the technically demanding metal fusion of the early and mid 80's. In this regard, Guns N' Roses advocate and deliver a musical presence which is the very essence of rock — rebellious, immediate and evocative. The music invites, indeed insists on, audience participation and involvement on a purely gut level.

The sound of *Appetite for Destruction* reveals an evolutionary link with the beginnings of modern rock. Sprinkled throughout the Guns N' Roses offerings are allusions to well-established and unmistakable '60's blues roots. The vocabulary of the blues/rock tradition of the British dynasty of the Yardbirds, Cream and Led Zeppelin is apparent in the guitar work of lead guitarist Slash, while the rough, aggressive rhythm work and powerhouse song riffs show the influence of the Kinks, early Stones and Aerosmith. These central elements coexist with hints of punk rock (in the pronounced chant-talk vocal approach of the verse in "It's So Easy" and the unabashed expletives found in the lyrics of "You're Crazy" and "Out Ta Get Me"), '60's psychedelic music (in the raveup jamming of the rideout outro solo of "Paradise City" and guitar-generated sound effects in the second guitar solo/interlude of "Welcome to the Jungle," in which stratospheric slide guitar adds a spacey quality to the proceedings) and vintage heavy metal (in the driving rhythm grooves, sustaining distorted guitar tones and visceral power chording throughout).

As in virtually all classic hard rock, the compositions of Guns N' Roses are essentially riff based. The riff, probably the most fundamental structural component in rock songwriting, is generally constructed from a strong repeating thematic unit which succeeds in grabbing the listener with its accessibility and immediacy. In the music of Guns N' Roses, the riffs are well constructed — their compactness making them ideal for elaboration.

The guitar orchestrations and harmonizations are remarkable. Notice in "Rocket Queen" the melody-versus-rhythm counterlines in the intro, slide guitar timbres in the solo, and the numerous texture and dynamic settings employed — full forte ensemble, spacious arena-like guitar and rhythm accent accompaniment, and clean tone picked arpeggiated guitars. The harmonized guitar lines are often unpredictable and interesting, exploiting a number of interval relationships. Note the ambivalence between major and minor in the parallel harmony of "Welcome to the Jungle" as well as the variety of treatments applied to the intro riff of "My Michelle," from a light airy statement over quasi-rubato guitar chordal arpeggiations at mezzo forte to a loud metallic answer phrase (reminiscent of early Black Sabbath) harmonized in unison and then parallel thirds.

In discussing his personal guitar approach to the Guns N' Roses material, lead guitarist Slash admits to a preference for improvisation. Citing guitarists Jeff Beck, Jimmy Page, Eric Clapton, Pete Townshend, Joe Perry and Angus Young as primary influences, he feels an extemporaneous plan of attack lends more life and energy to the music. Slash generally tends to elaborate on and re-develop the solo content on stage, except for his "signature solos" (those moments which originally on record produced a definite recognizable thematic impression.) A definitive example of his lead guitar playing is the extended outro in "Paradise City." Here, he builds chorus upon chorus of relentless guitar improvisations over a fiery double-time rhythm feel. Starting with imitative paraphrasing of the vocal chorus melody he continually gathers momentum, finally reaching a high energy climax emphasizing fast riffing, various major and minor pentatonic, blues and diatonic combinations and sinewy string bending.

An important point offered by Slash was made in regard to compositional technique. The band writes together, pooling their collective resources and influences, resulting in a multi-faceted yet cohesive output. Bassist Duff "Rose" McKagan, for example, having previously played in a punk group, brought his influence to the tune "It's So Easy." Izzy Stradlin' (second guitarist) and Slash originally created the riff of "Mr. Brownstone" on acoustic guitars, and the timbre of wah wah electric guitar evolved later. The first draft of "You're Crazy" was initially played on acoustic guitar and at a much slower pace (almost a half-time shuffle) but evolved into the uptempo boogie-meets-punk groove captured on the LP. There is constant rethinking and experimentation at work within their arranging and composing framework.

For *Appetite for Destruction*, Slash recalled that he favored his "Gibson Les Paul and old Marshall half stack with a minimum of effects." Occasionally, a chorus unit was added sparingly to process cleaner guitar picking passages (as in the intro to "Paradise City") or a vintage Dean Markley talk box (which can be heard trading phrases with straight guitar in "Anything Goes') or a crybaby wah wah pedal was used (as in "Sweet Child O' Mine" and "Mr. Brownstone").

-Wolf Marshall

GUNS N' ROSES

APPETITE FOR DESTRUCTION

PERFORMANCE NOTES

Guns N' Roses' sound can be described as a cross between Led Zeppelin rly Alice Cooper, playing basic, straight-ahead rock with a flair for the bizarre. The sound is primarily straight-jacked Gibson Les Pauls through Marshall amplifiers le in the way of effects. Whether playing clean rhythm parts or maximum-crunch the sound is raw and natural, as opposed to the untra-processed sound so many ands use today. The music comes out of early 70's blues/rock, relying on blues terations and established metal hooks, as well as some new twists of their own. f the guitar solos are based on pentatonic minor (1,b3,4,5,b7) and the blues scale ,b5,5,b7) as well as pentatonic major (1,2,3,5,6) and the major scale 4,5,6,7).

Welcome to the Jungle

This tune begins with muted picking, utilizing an echo device to simulate th notes. The tonality here is B minor; Gtr. I's riff is based on B pentatonic minor ,F#,A), as is the soloing of Gtr. II. This gives way to the verse rhythm part based ; the soloing in the last bar of the intro is based on the A blues scale ,Eb,E,G). The riff over E5 at the end of the verse is based on the E blues scale the fifth (E,G,A,Bb,D).

The first guitar solo has an E7 tonality, as Gtr. I utilizes double stops made irds, fifths and sevenths. The second half of the solo (bars 5-8) is reminiscent ny Page and is based on the E blues scale (E,G,A,Bb,B,D) with brief use of the hird (G#).

The bridge introduces a new tonality, D major, where the tune calms down efore returning briefly to E7. This is followed by the second guitar solo, this time minor and these lines are based on C# pentatonic minor (C#,E,F#,G#,B) for the bars, E Mixolydian (E,F#,G#,A,B,C#,D) for the next two bars, B pentatonic minor bars, E blues scale for two bars, and B pentatonic major (B,C#,D#,F#,G#) for s. This gives way to some ad lib sound effects with slide and echo, followed by atic riff harmonized first by a minor third, then by a major third, eventually getting the chorus. (Listen closely to the recording to hear the different tones used by thm guitars, which fatten up the sound.)

It's So Easy

The intro, verse and chorus sections of this tune are based on the E blues ,G,A,Bb,B,D). After the intro, one guitar plays basic "5" chords, supported by d guitar playing double stops. The bridge utilizes arpeggiated chords with open allow all tones to ring as long as possible. This is followed by a rhythm part that iation on Rhy. Fig. 2, using a similar syncopation but different chords.

The guitar solo is also based on the E blues scale, primarily in 12th position. ack is similar to Angus Young of AC/DC, featuring the sound on humbucking with heavy picking.

The outro solo begins with phrases featuring "rakes," which means to strum ingle downpick sweep across muted strings, low to high. This solo is also based blues scale, with momentary use of the sixth (C#) and the major third (G#).

Nightrain

The intro features two guitars, one playing single note lines, the other triads. The single note line is based on A Dorian (A,B,C,D,E,F#,G) until the G ar eight), where the line is then based on G Major (G,A,B,C,D,E,F#), resolving he rhythm part for the verse sections is based on chunking chords with a muted ed on A pentatonic minor (A,C,D,E,G).

Fill 1 features some artificial harmonics (see tablature explanation page). ls and similar guitars with humbucking pickups are great for achieving these (just ask Billy Gibbons of ZZ Top). The first five bars of the chorus rhythm part iscent of the chorus rhythm part to Zeppelin's "Black Dog."

The guitar solo brings a shift in tonality to B minor, and the solo is based on tonic minor (see "Jungle") for the first eight bars. The next section is based on s of D followed by two bars of F#5, which is repeated three times. D pentatonic ,E,F#,A,B) is used over F#5. The outro solo is based on A Dorian combined A blues scale (see "Jungle.")

Out Ta Get Me

This AC/DC-like tune begins with a G minor tonality, with the lead guitar e G Dorian mode (G,A,Bb,C,D,E,F). The double stops in the solo are played ng both notes with the third finger. The guitar solo is based on the same scale s the same third finger technique. This solo is particularly reminiscent of Angus with the fast, tight vibrato and hard pick attack. The second half of the solo is n A pentatonic minor (see "Nightrain").

Mr. Brownstone

The return of the "Bo Diddley" beat, augmented by muted strumming on ith wah wah pedal. Follow the symbols to rock the pedal correctly. The ding riff by Gtr. I is not based on sounding precise pitches; just slide your finger own the sixth string while picking sixteenth, and then slide back up. Rhy. Fig.1 on E Dorian (E,F#,G,A,B,C#,D) with a major third added (G#). The riff in bars e chorus is based on E pentatonic minor (E,G,A,B,D). The guitar solo features tonality to F#5, with the solo lines based on F# pentatonic minor (F#,A,B,C#,E). nd is fattened up with wah wah pedal and echo. This is one of the more difficult o work out the phrasings carefully. The second half of the solo is based on G nic minor (G,Bb,C,D,F), C pentatonic minor (C,Eb,F,G,Bb) and D pentatonic ,F,G,A,C) in the next three bars, respectively. All riffs are very similar and use e basic hand positions and manipulations.

Paradise City

This tune begins like a country tune, arpeggiating first position chord forms. Use a combination of alternate picking and consecutive picking, whatever feels most comfortable. Riff B is based primarily on G pentatonic major (G,A,B,D,E). Again, the guitar is pusing a lot of distortion, sounding occasional artificial harmonics. Riff D is based on G pentatonic minor (G,Bb,C,D,F).

The guitar solo features the use of an octave divider which doubles all the notes one octave lower. The solo is based on G pentatonic minor for bars 1-4 and 7 & 8. Bars 5 & 6 are based on A pentatonic minor (A,C,D,E,G).

The double time section again features G pentatonic minor and G pentatonic major, and the solo guitar is played in the style of classic blues/rock, reminiscent of Lynyrd Skynyrd's "Free Bird" outro.

My Michelle

The best way to articulate the opening arpeggios is to hold each chord form through each beat and use alternate picking. Riff A is based on the F# blues scale (F#,A,B,C,C#,E), again emphasizing the b5(C). Riff B harmonizes Riff A a major third up. The four bar section before the guitar solo (after "...But till then ya better...") is based primarily on F# pentatonic minor (F#,A,B,C#,E); use the third finger to fret both notes in bar three. The following guitar solo is based primarily on B pentatonic minor (B,D,E,F#,A) with brief references to the G5 chord. Bar four and five of the coda recall rock 'n' roll rave-ups of old, especially Eddie Cochran's "Summertime Blues."

Think About You

The opening soloing lines here are like revved-up Chuck Berry, played in a tag team fashion by Gtrs. I & III. The rhythm part over the verse combines chord accents with muted root notes; play it so you can distinguish the two clearly, digging in to the part as a whole. W. Axl Rose sounds like Klaus Meine of the Scorpions on this tune. Rhy. Fig.1 and 1A complement each other well, power chords supported by argeggiated triads; use a clean tone for the triads, crunch for the chords.

The guitar solo contains more Chuck Berryisms based on F# pentatonic minor (F#,A,B,C#,E). No flaming speed riffs here, just old fashioned rock 'n' roll.

The soloing at the end of this tune is based on B pentatonic minor (see "Michelle"), played in the standard pentatonic position.

Sweet Child O' Mine

Riff A is based on D Major (D,E,F#,G,A,B,C#) and is played on a Les Paul set on the rhythm pickup, with the tone turned way down. The groove is more laid back than most of the other tunes, kind of countryish and reminiscent of U2; the vocal part is reminiscent of Grand Funk Railroad.

The guitar solo section brings a change in tonality to E minor, and the solo lines are based on E Aeolian (E,F#,G,A,B,C,D), with brief reference to E harmonic minor (E,F#,G,A,B,C,D#). Bars 25-32 recall Alvin Lee's soloing on Ten Years After's classic "I'd Love To Change the World." The last part of the tune contains some fast soloing based primarily on E pentatonic minor (E,G,A,B,D); the quintuplet riff is actually a four-note phrase played as fast as possible, so the phrasing looks a little confusing. Listen to the record to determine how the guitarist is feeling the phrase against the beat.

You're Crazy

This tune sounds a little like AC/DC meets Bachman-Turner Overdrive on 78. Simple, straight-ahead rock 'n' roll played FAST. The eighth notes in the rhythm part should all be downpicked; this will definitely take some practice to get down. The chorus rhythm part is reminiscent of a San Francisco rock 'n' roll band of yesteryear, Rhinoceros.

The guitar solo is based on B pentatonic minor (B,D,E,F#,A). The riff in bars 9-12 is the same as what Jimmy Page plays at the end of his "Heartbreaker" solo. It may take some work to be able to hold the bend and apply a strong vibrato.

Anything Goes

For the intro, one guitar plays a little riff based on the chord tones of A7 (E,G,C#); this is a very common shape in rock, used by Jimi Hendrix in the opening to "Red House." The other guitar plays lines based on A pentatonic minor (A,C,D,E,G).

The guitar solo features a tonality change to E minor, with lines based on E pentatonic minor (E,G,A,B,D) with the inclusion of the sixth (C#) and E pentatonic major (E,F#,G#,B,C#). Working back and forth between these two scales is a common practice in rock, brought to the fore by Eric Clapton. Bars 5-8 feature the use of a "talkbox," a device which amplifies the guitar through a long, thin tube held in the guitarist's mouth, enabling him to shape the tone phonetically (similar to a wah wah pedal but to a much greater degree). The sound is then picked up by a microphone as if the guitarist were singing. The second half of the solo is based primarily on B pentatonic minor (B,D,E,F#,A).

The last section of the tune features a feel change to an uptempo shuffle, similar to but slightly faster than the Doors' "Roadhouse Blues." The last riff in the free section is based on the D blues scale (D,F,G,G#,A,C).

Rocket Queen

Riff A, as well as the ostinato soloing during the first verse, is based on F# pentatonic minor (F#,A,B,C#,E) with grace notes used from the minor third (A) to the major third (A#). Over the B5 and C#5 chord the lead guitar uses B pentatonic major (B,C#,D#,F#,G#) and C# pentatonic major (C#,D#,E#,G#,A#), respectively.

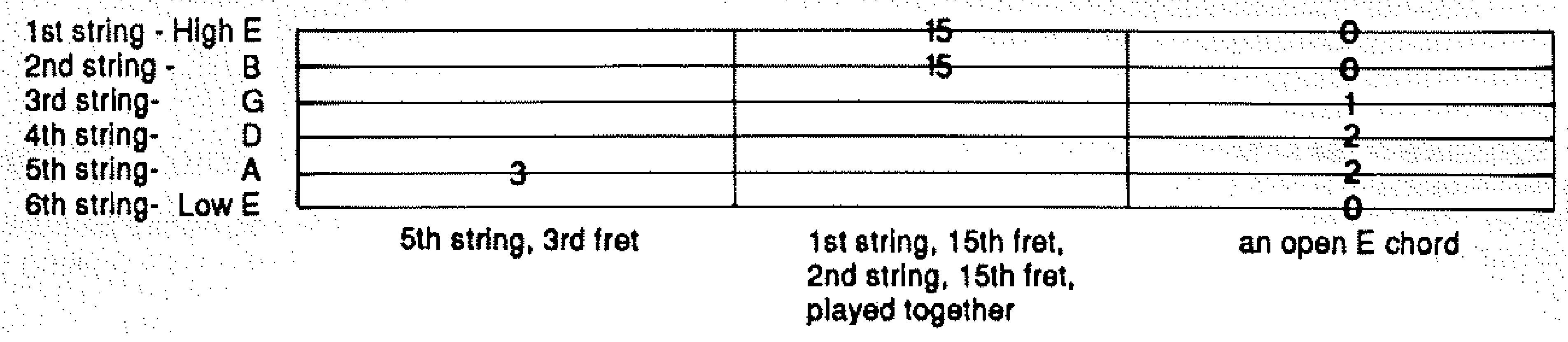
The slide guitar solo uses triad superimpositions primarily, much in the Jeff Beck style (as in the bridge of "Beck's Bolero").

The soloing during the outro is based on E pentatonic major (E,F#,G#,B,C#), which is the same as C# pentatonic minor starting from a different note (C#,E,F#,G#,B). Bars 13-15 utilize the E major scale (E,F#,G#,A,B,C#,D#), which is the same as C# Aeolian. Some tough phrasing here, so analyze the lines carefully and listen to the record.

-Andy Aledort

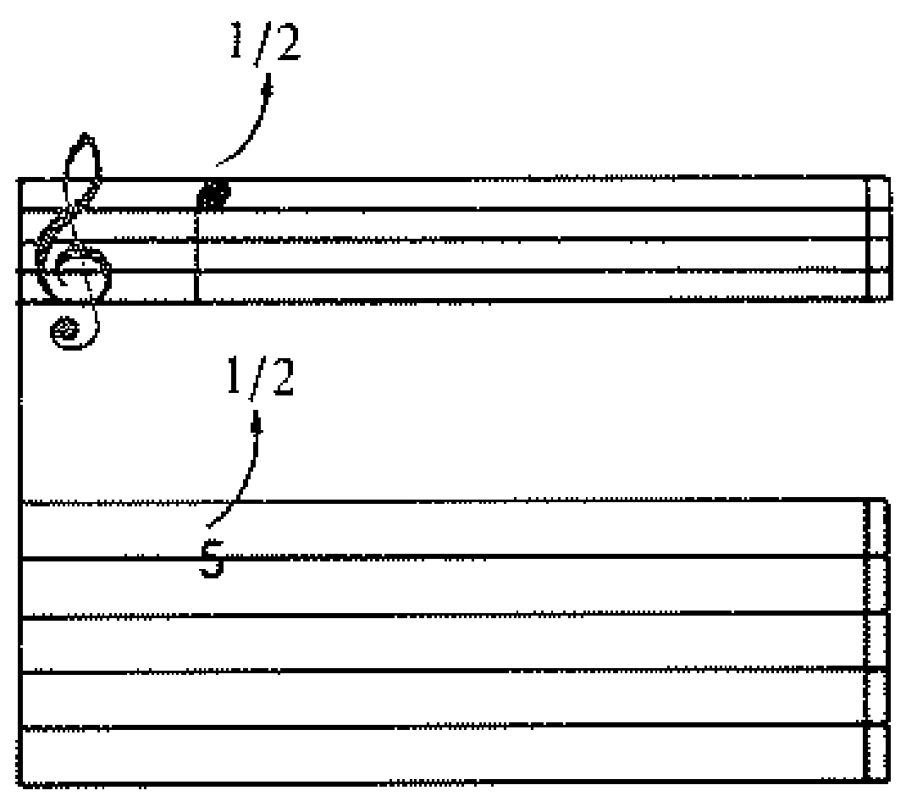
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

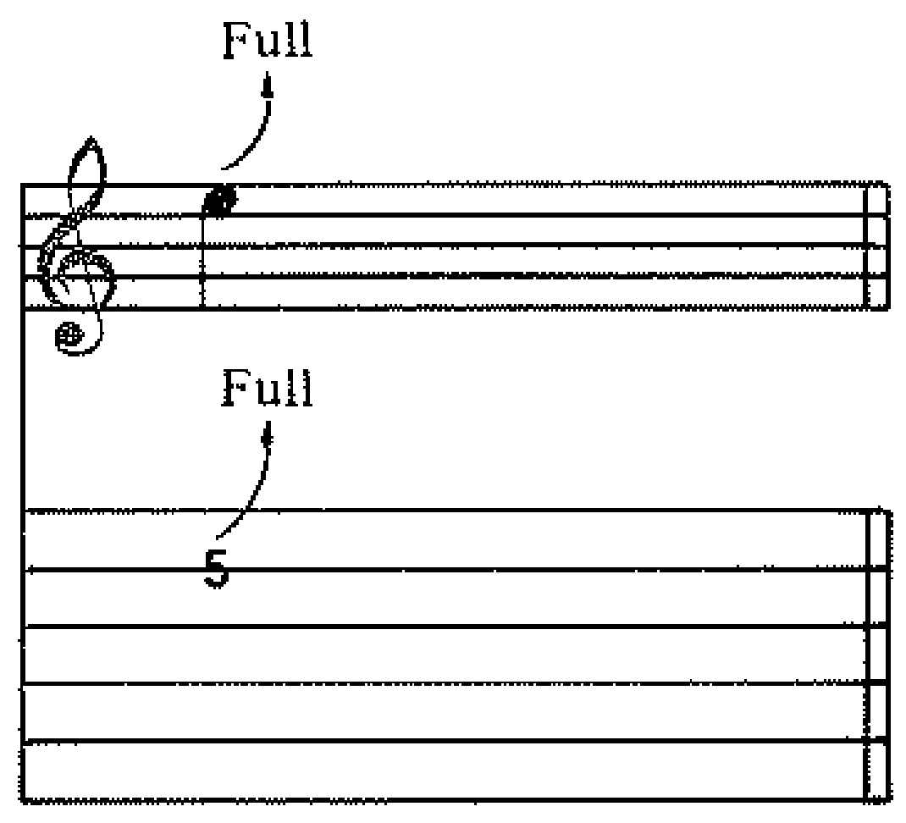

1st string - High E
2nd string - B
3rd string- G
4th string- D
5th string- A
6th string- Low E
3
15
15
0
0
1
2
2
0
5th string, 3rd fret
1st string, 15th fret, 2nd string, 15th fret, played together
an open E chord

Definitions for Special Guitar Notation

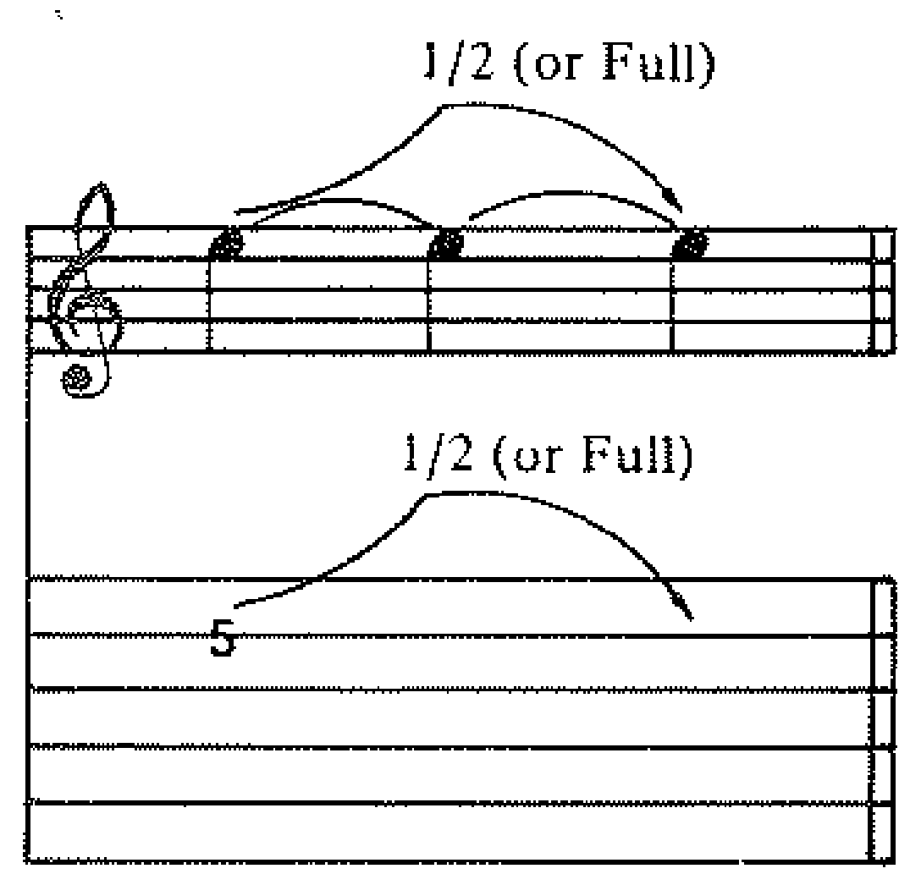
BEND: Strike the note and bend up ½ step (one fret).



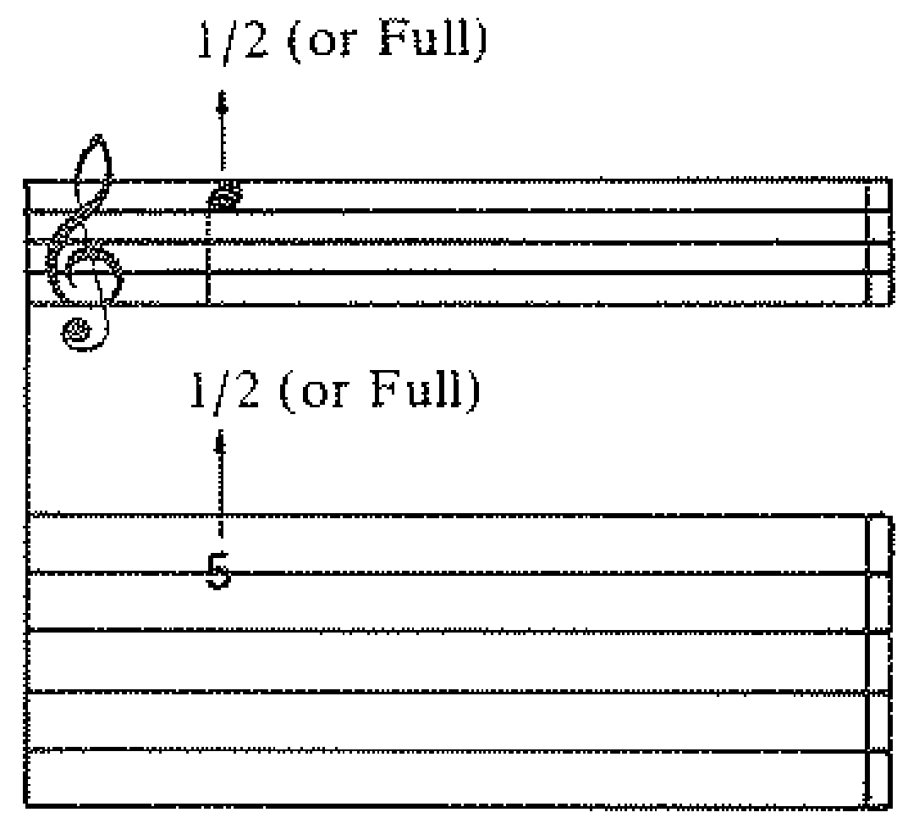
BEND: Strike the note and bend up a whole step (two frets).



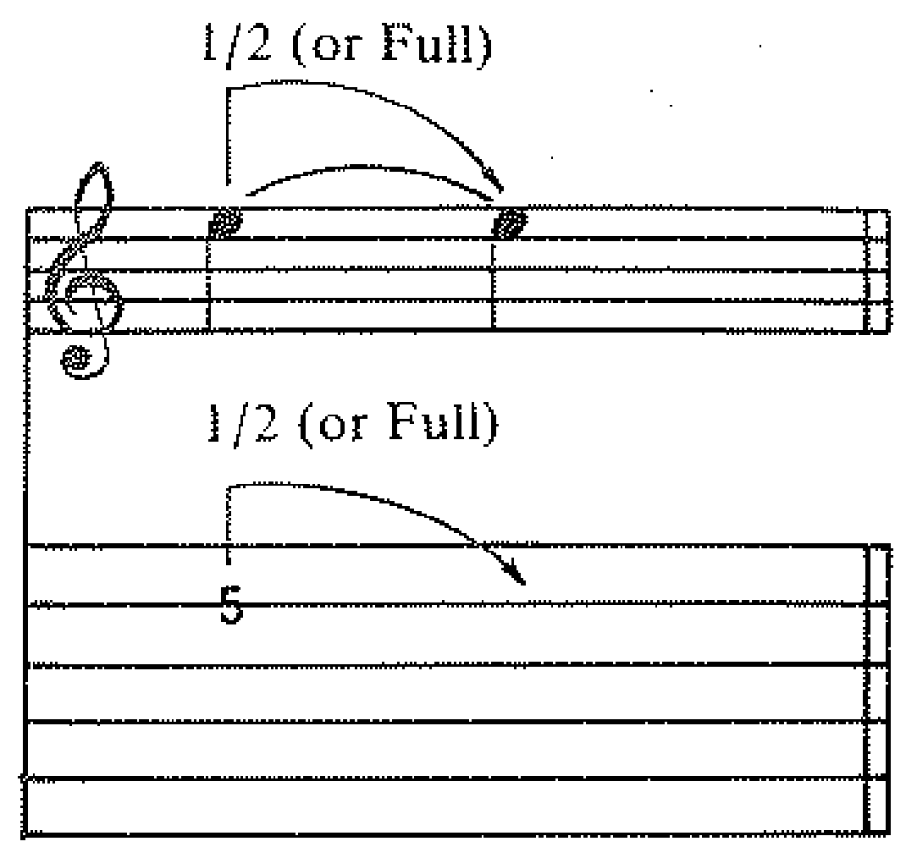
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.


1/2 (or Full)
1/2 (or Full)
5

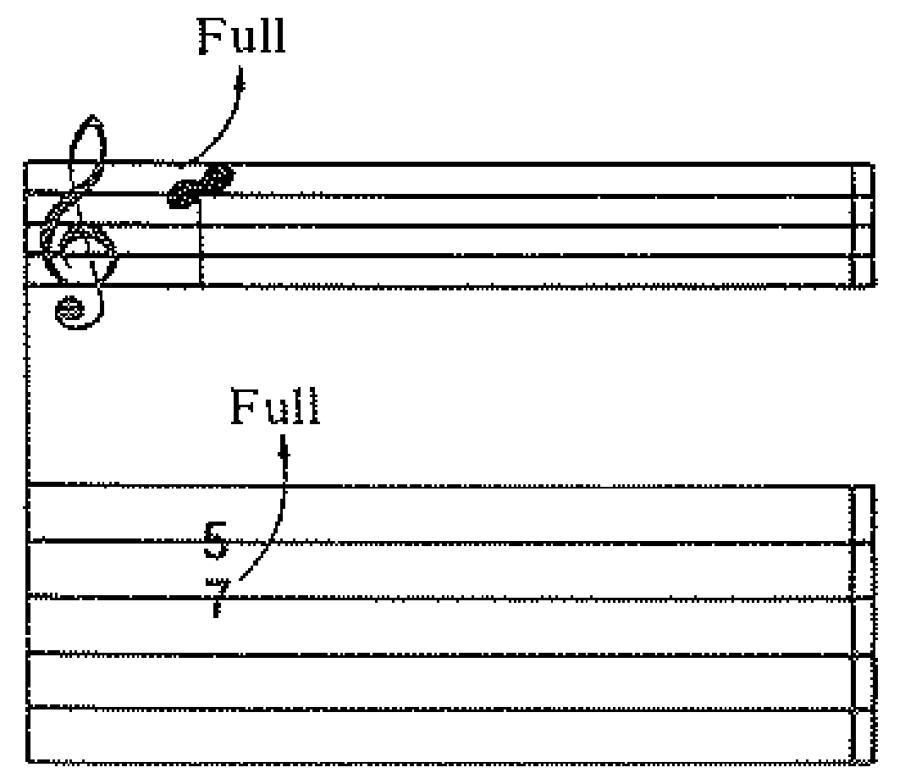
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.


1/2 (or Full)
1/2 (or Full)
5

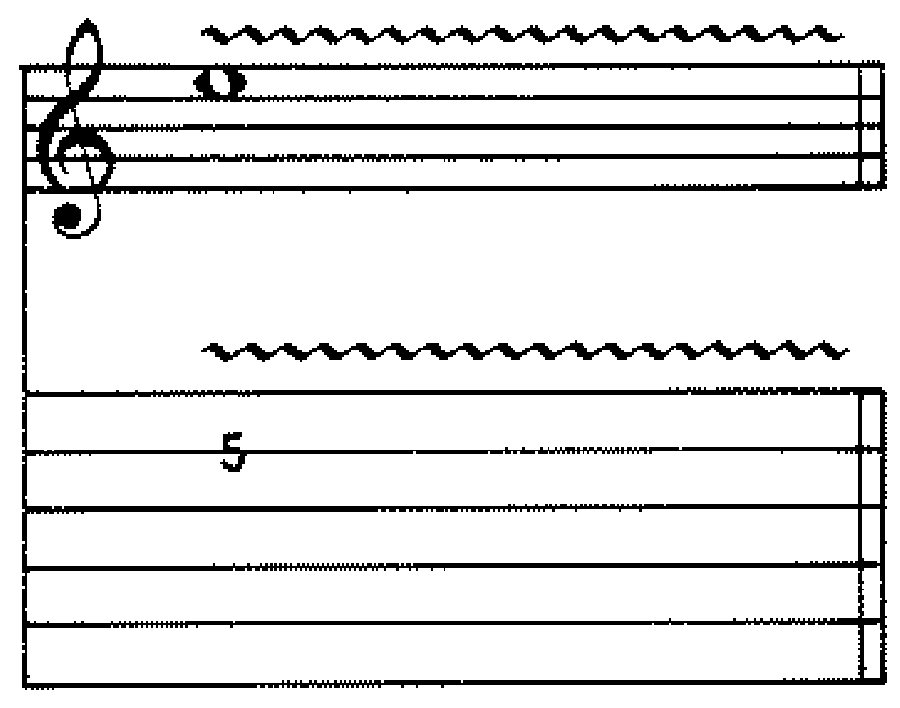
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.


1/2 (or Full)
1/2 (or Full)
5

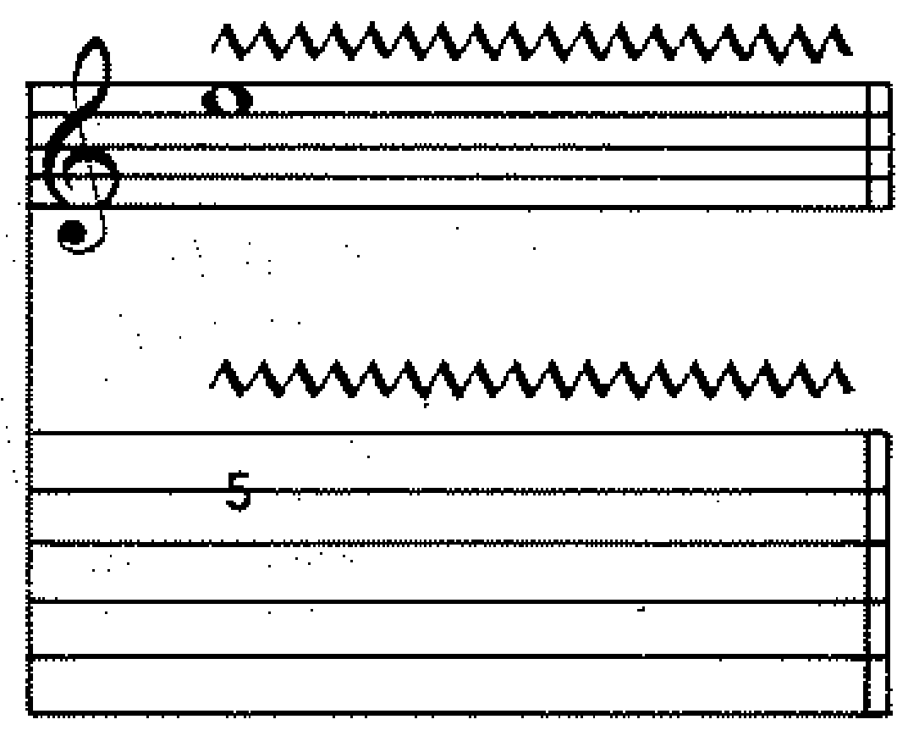
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.


Full
Full
5
7

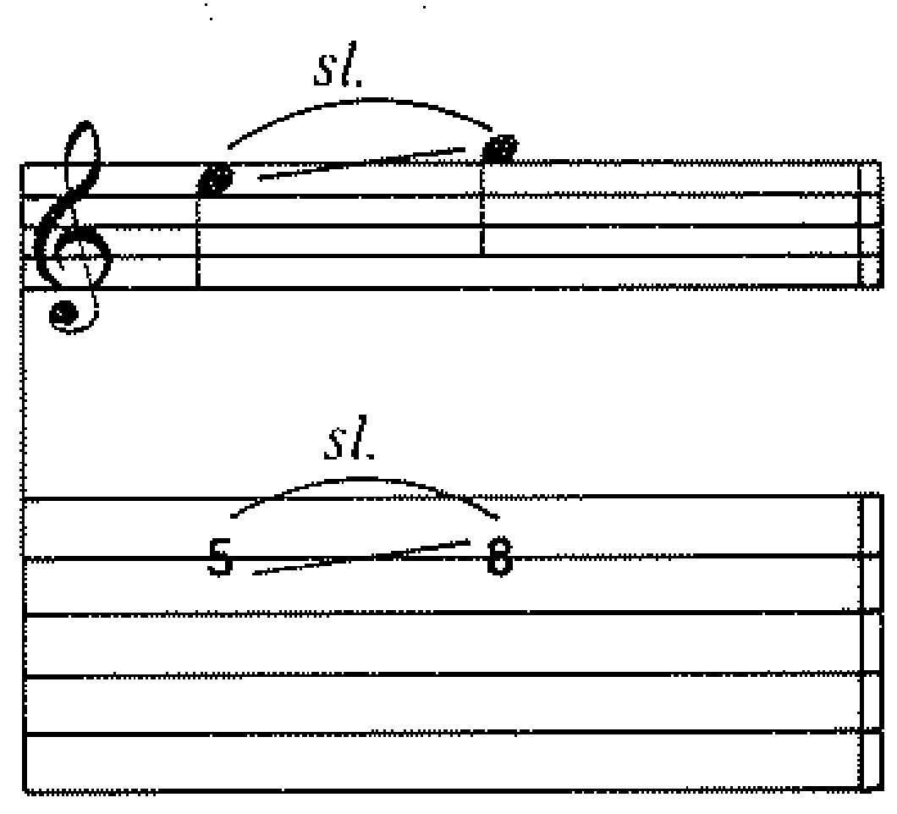
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



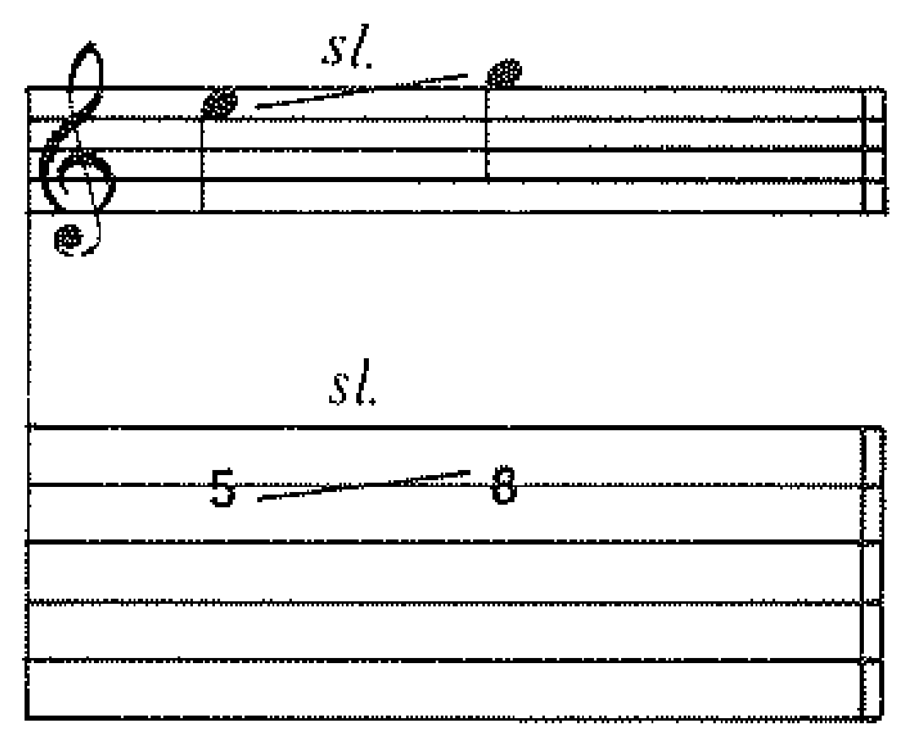
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



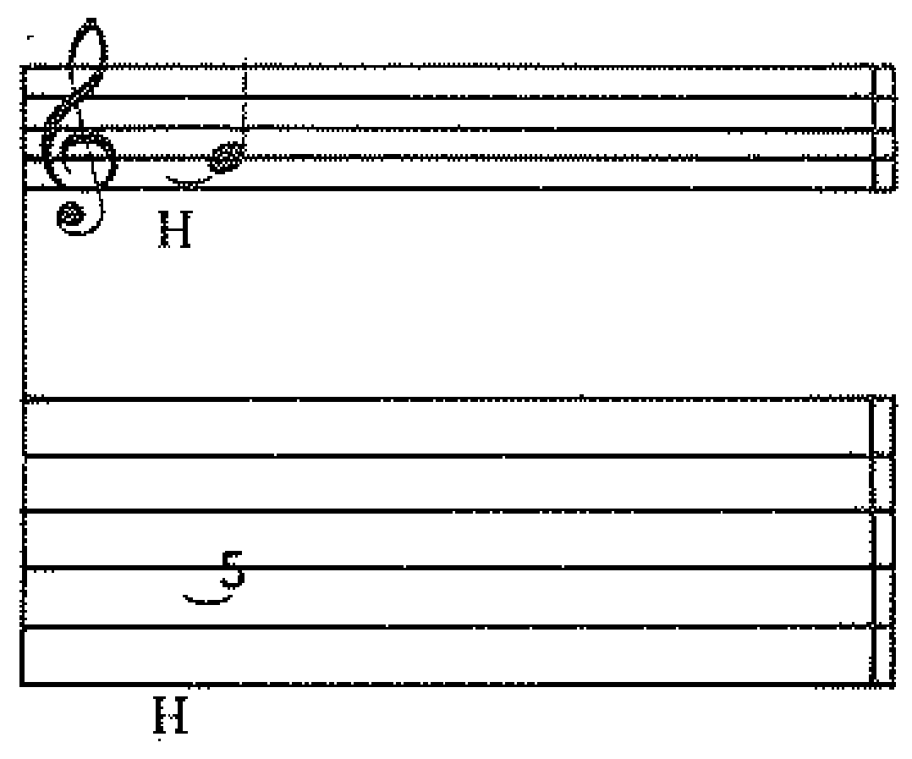
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



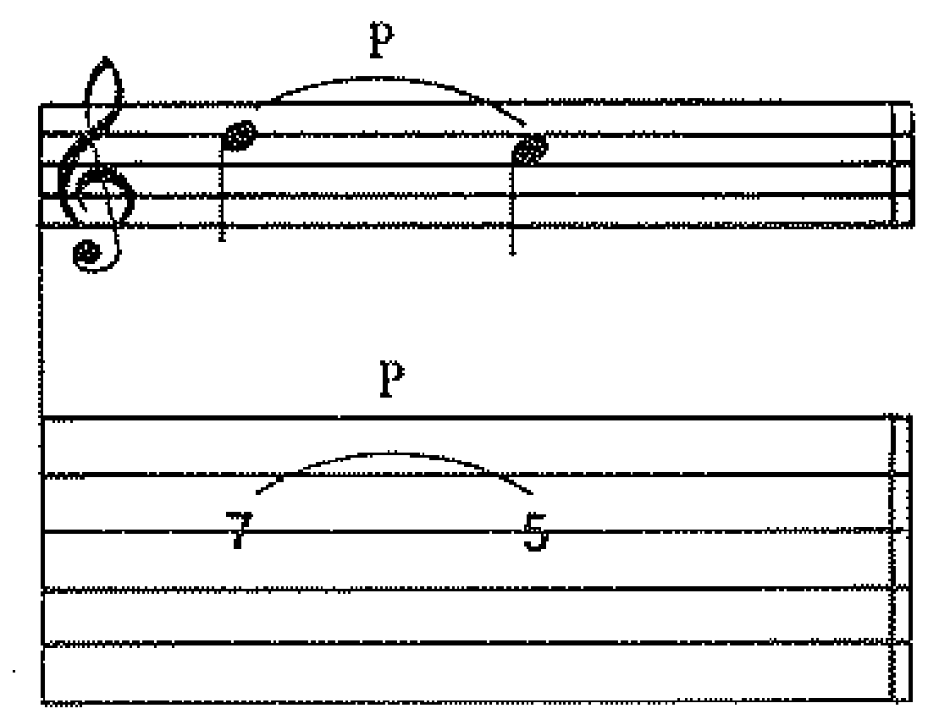
SLIDE: Same as above, except the second note is struck.



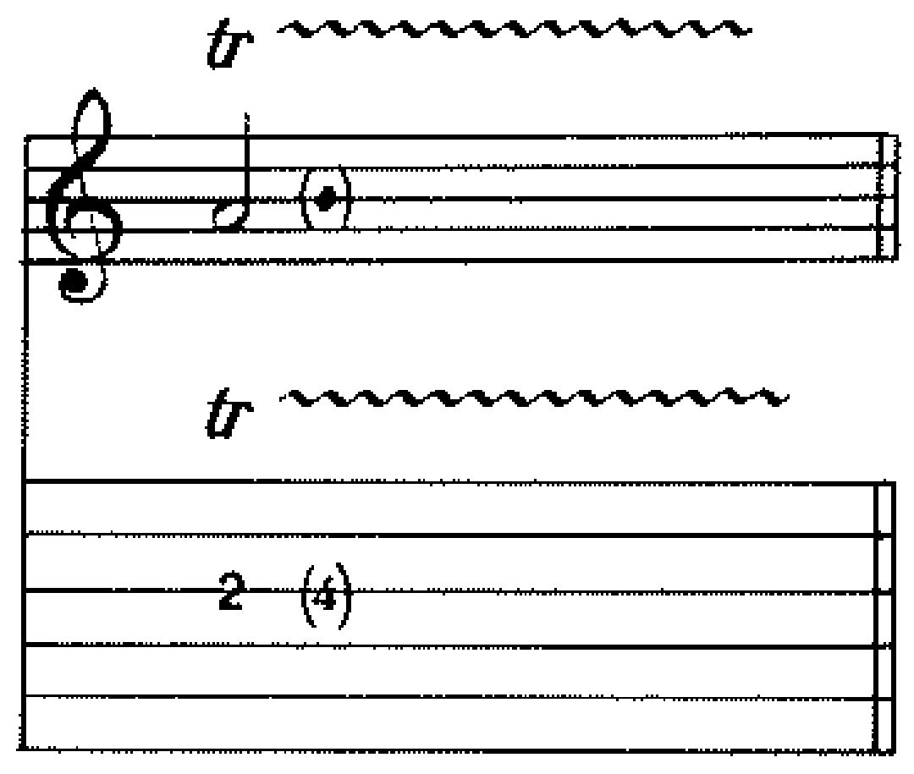
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



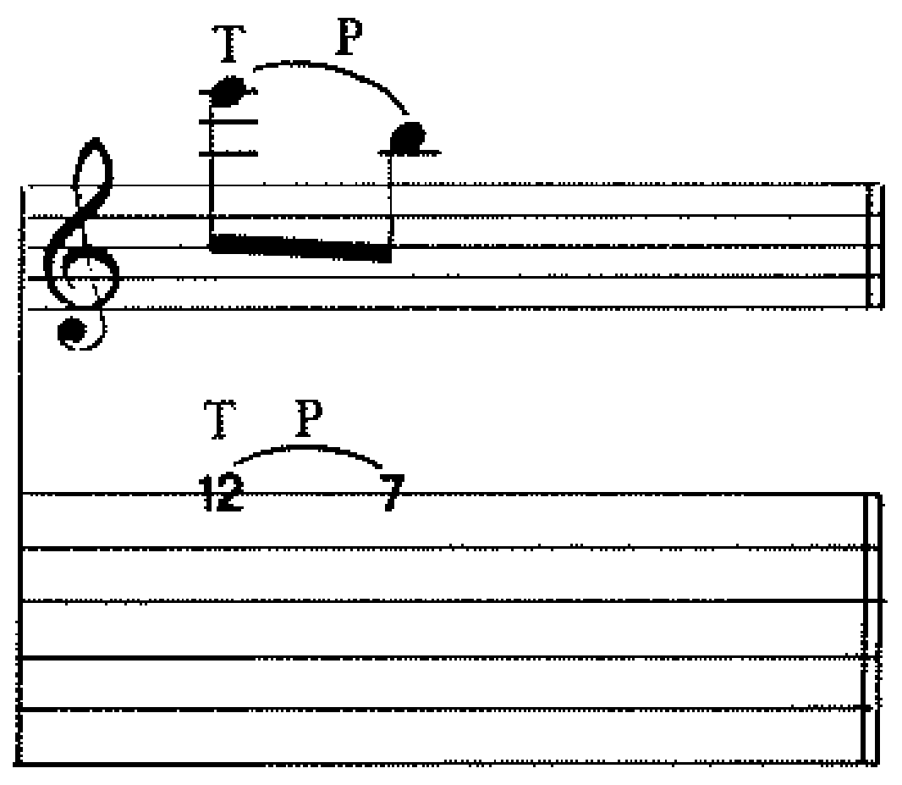
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



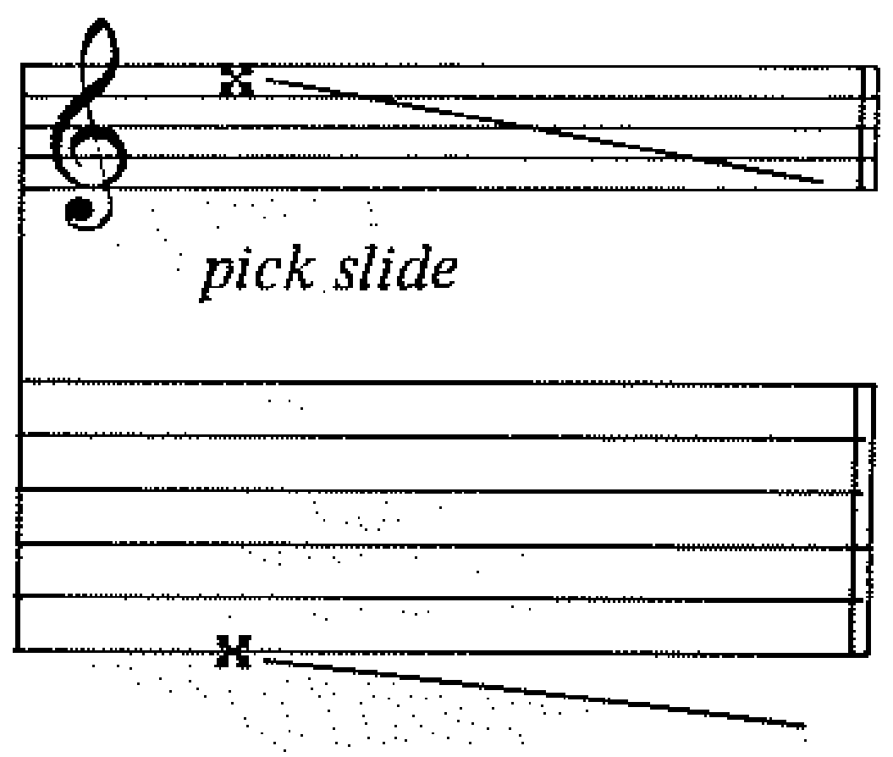
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



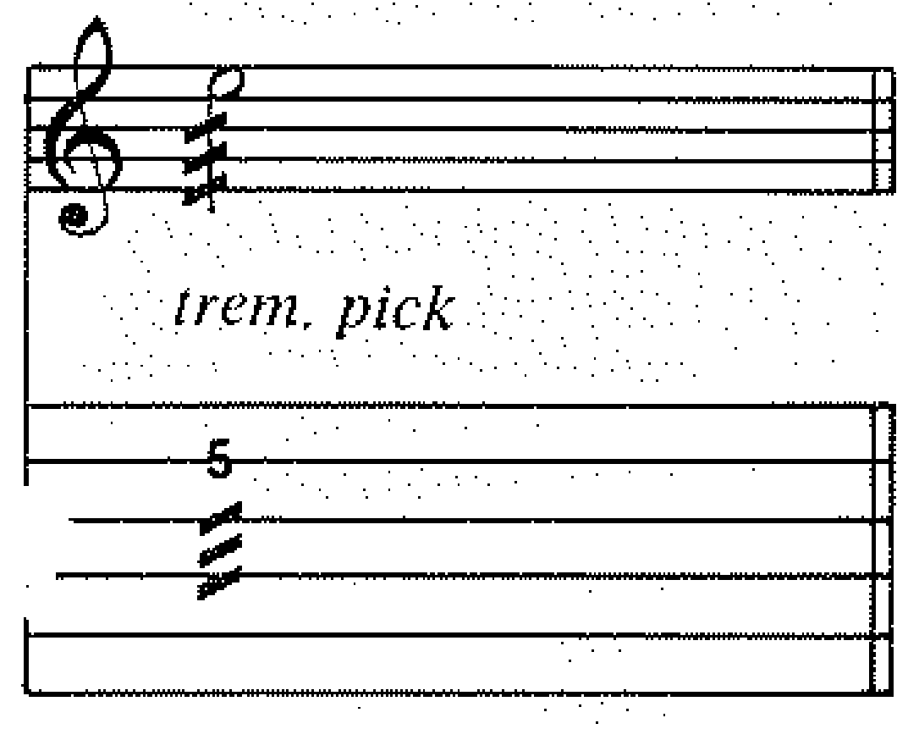
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



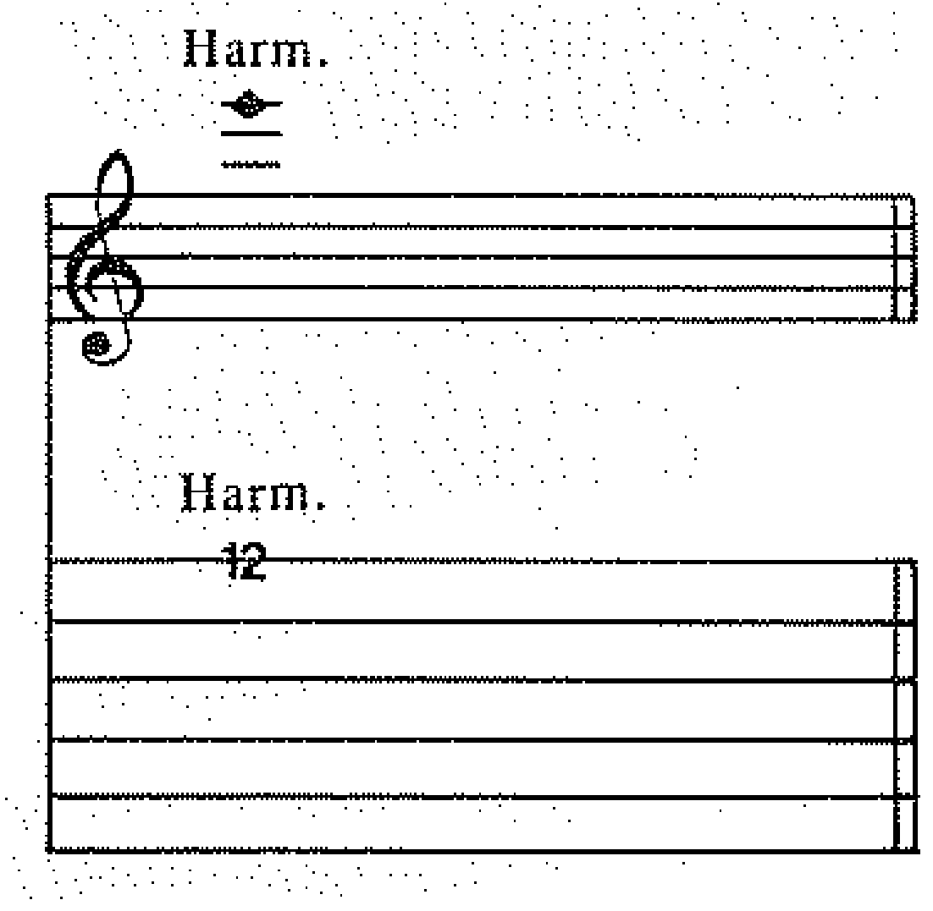
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



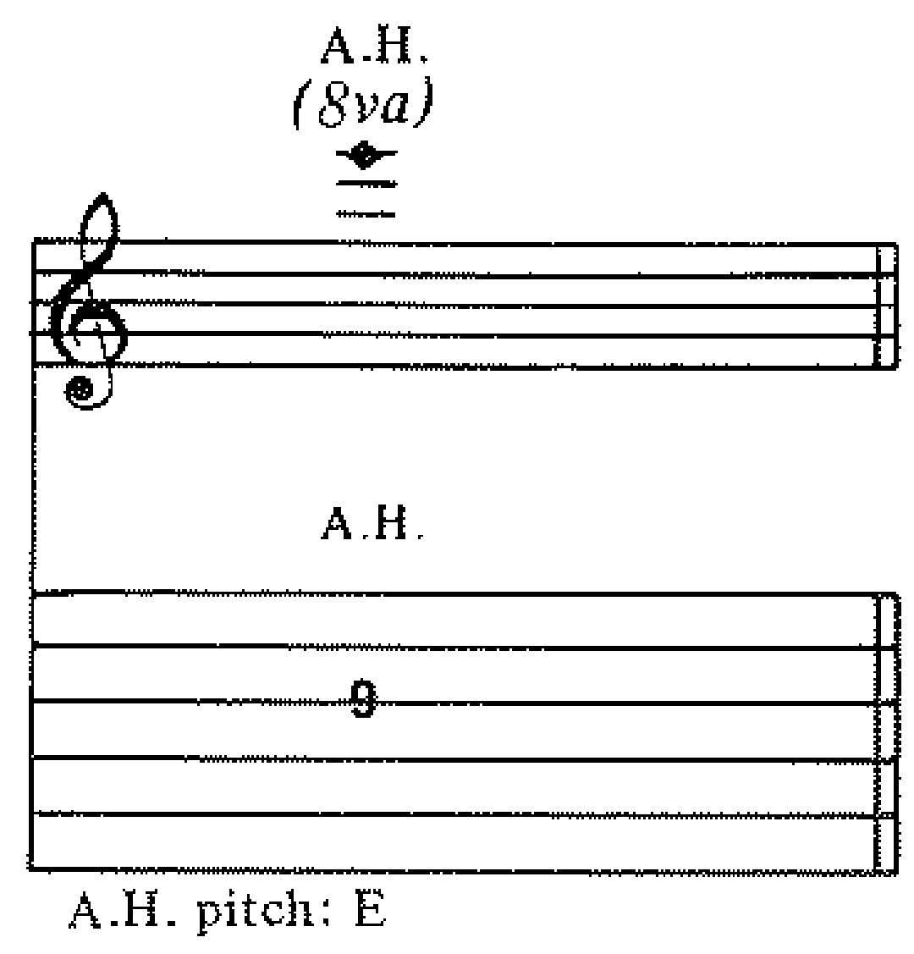
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



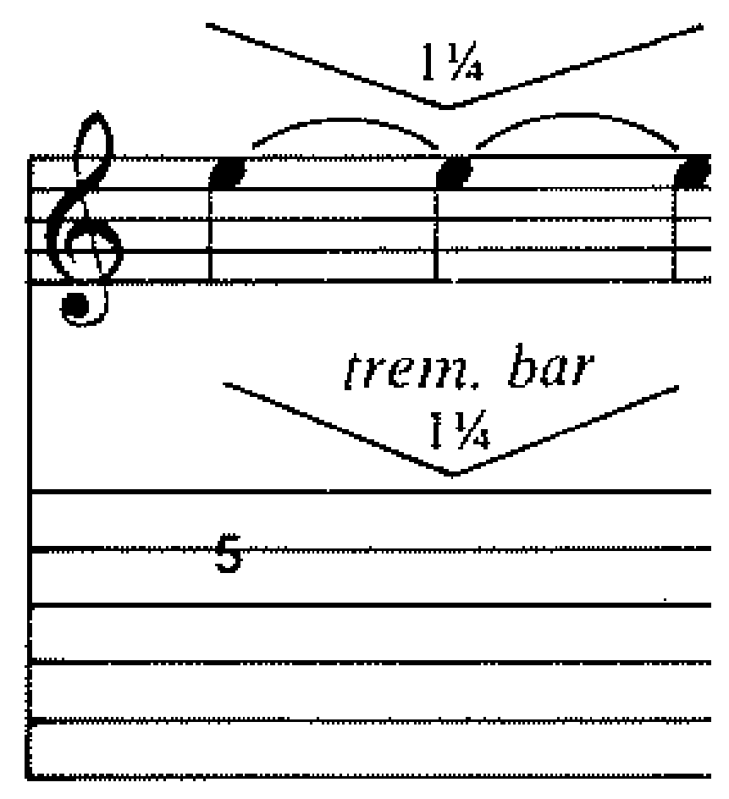
NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.


Harm.
Harm.
12

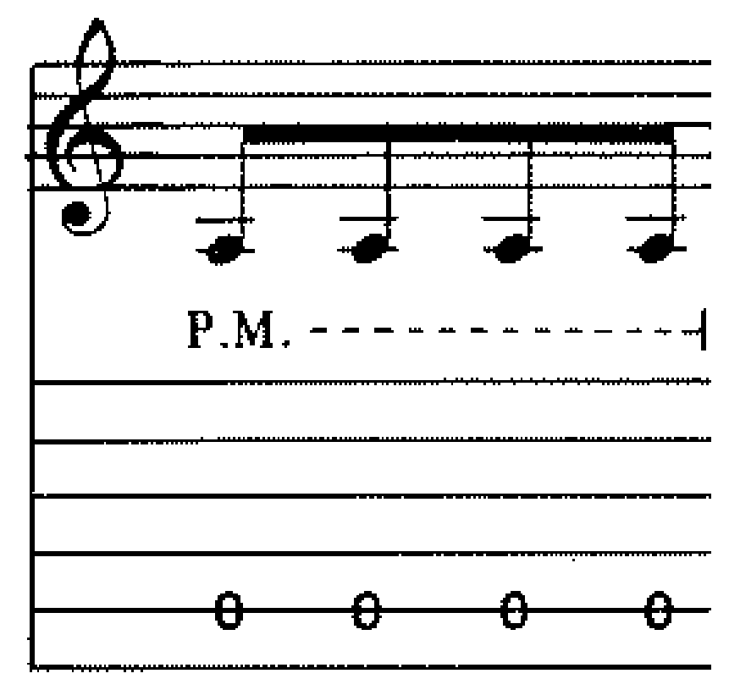
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.


A.H.
(8va)
A.H.
9
A.H. pitch: E

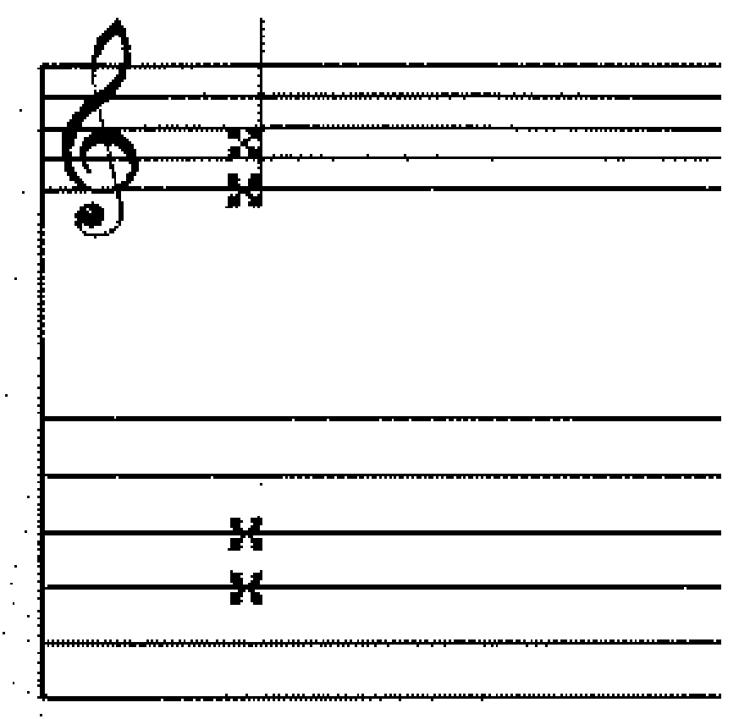
TREMOLO BAR: The pi
note or chord is droppe
number of steps then re
original pitch.


1¼
trem. bar
1¼
5

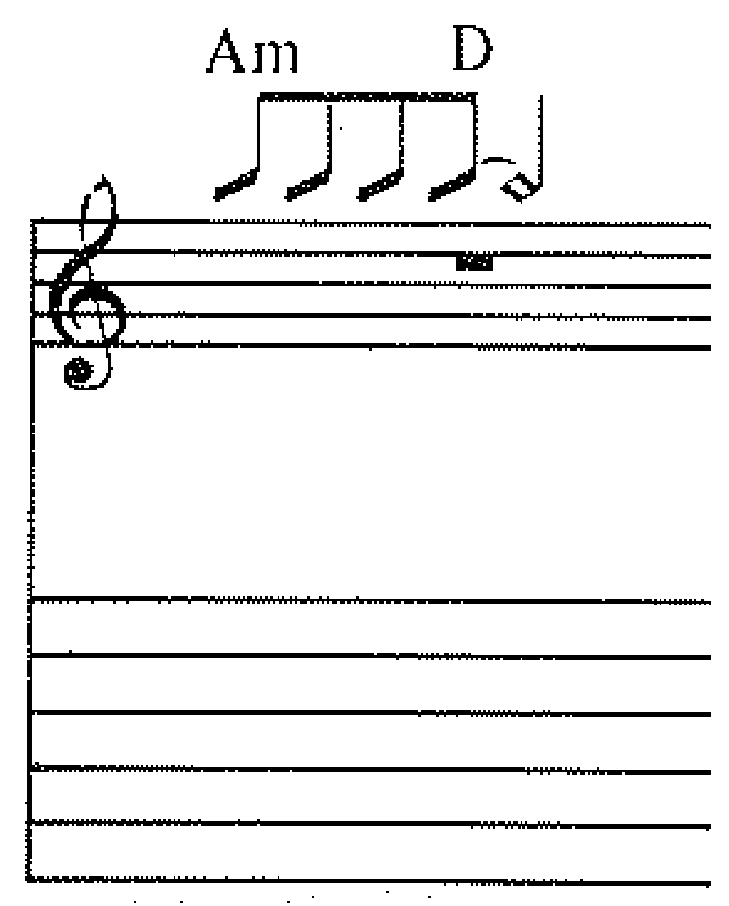
PALM MUTING: The no
muted by the right hanc
touching the string(s) ju
bridge.



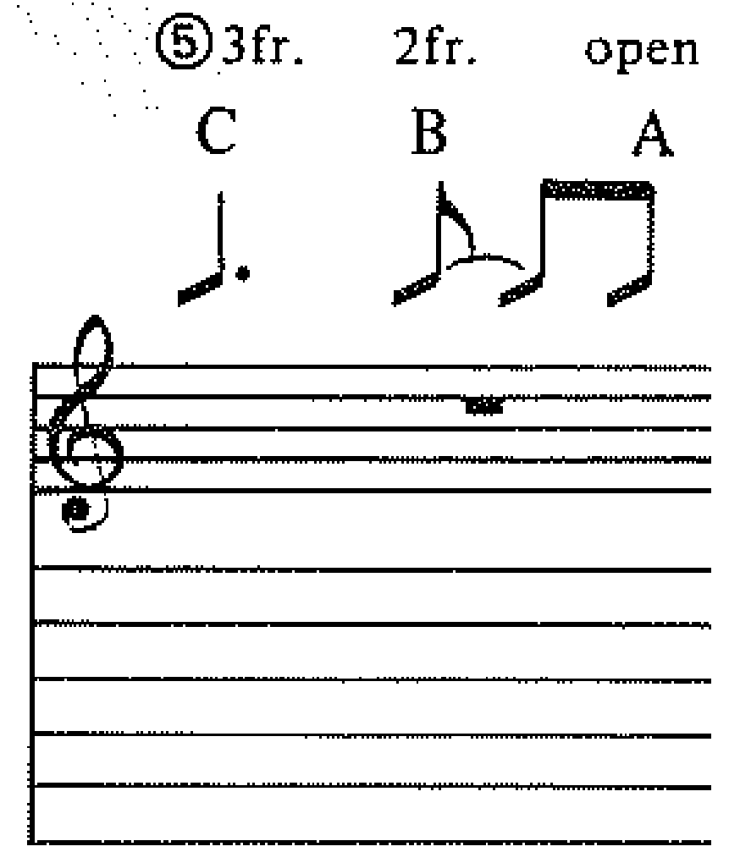
MUFFLED STRINGS: A
sound is produced by la
hand across the strings
depressing them and str
with the right hand.

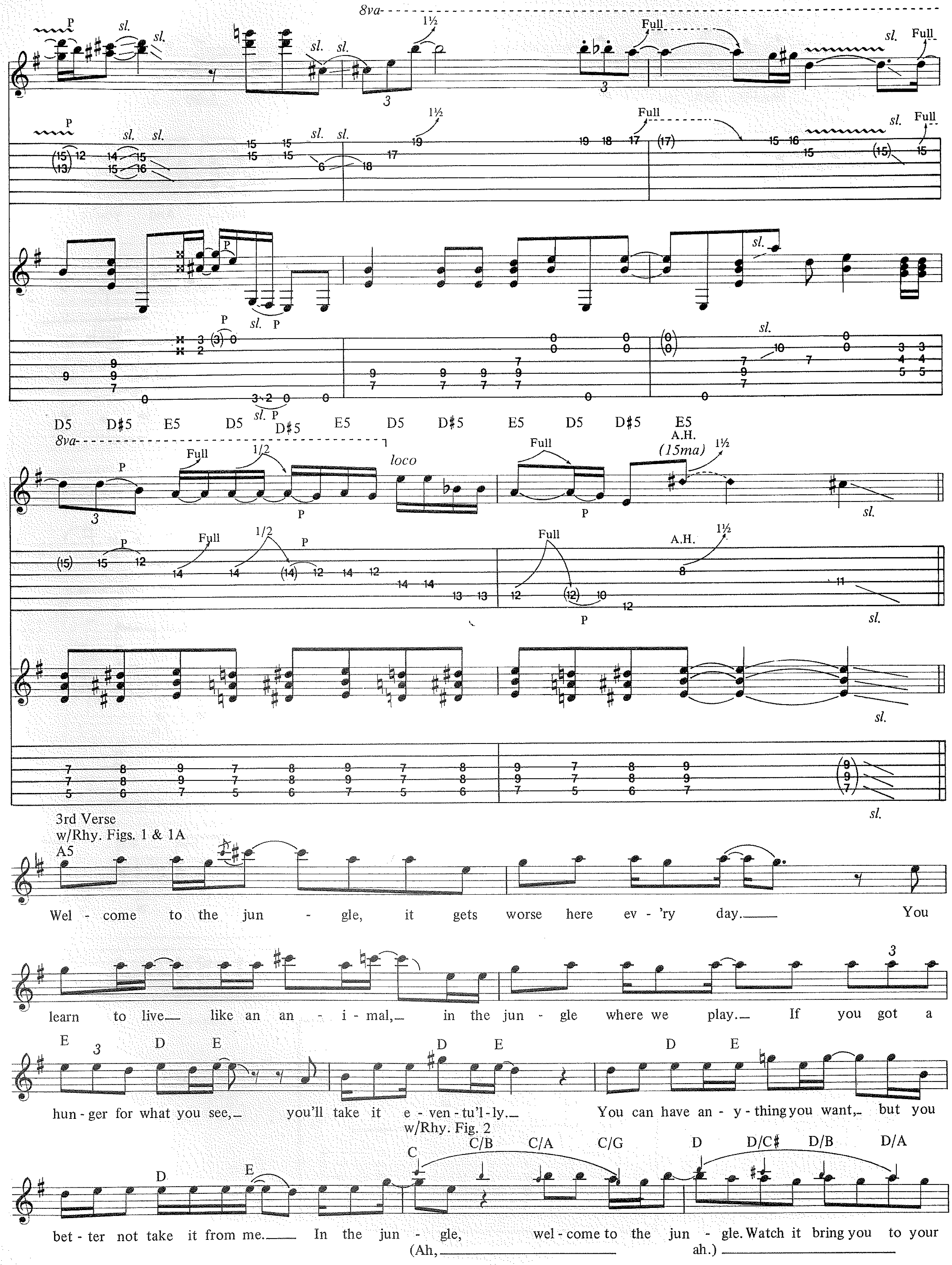


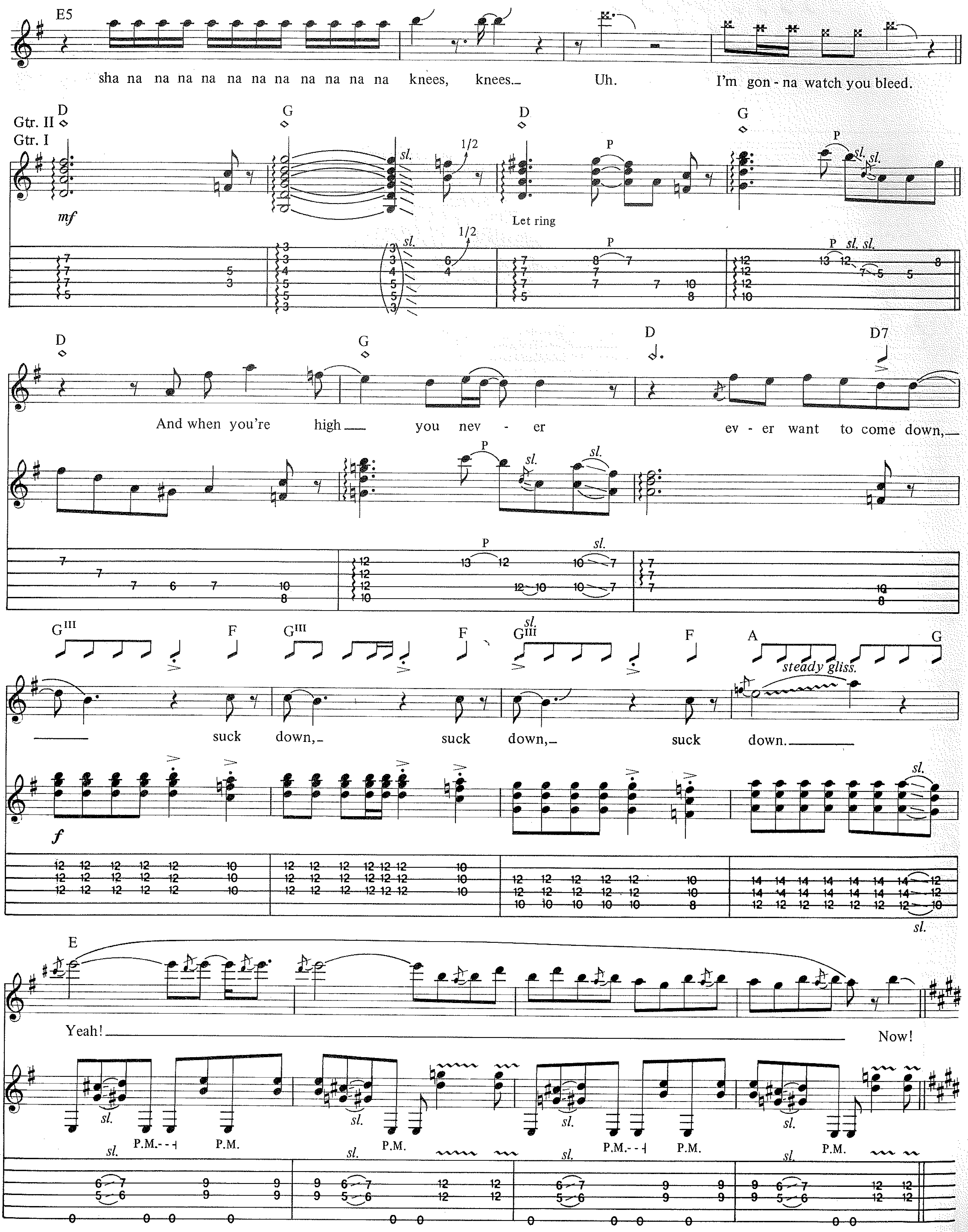
RHYTHM SLASHES: Str
in rhythm indicated. Use
voicings found in the fin
diagrams at the top of th
of the transcription.

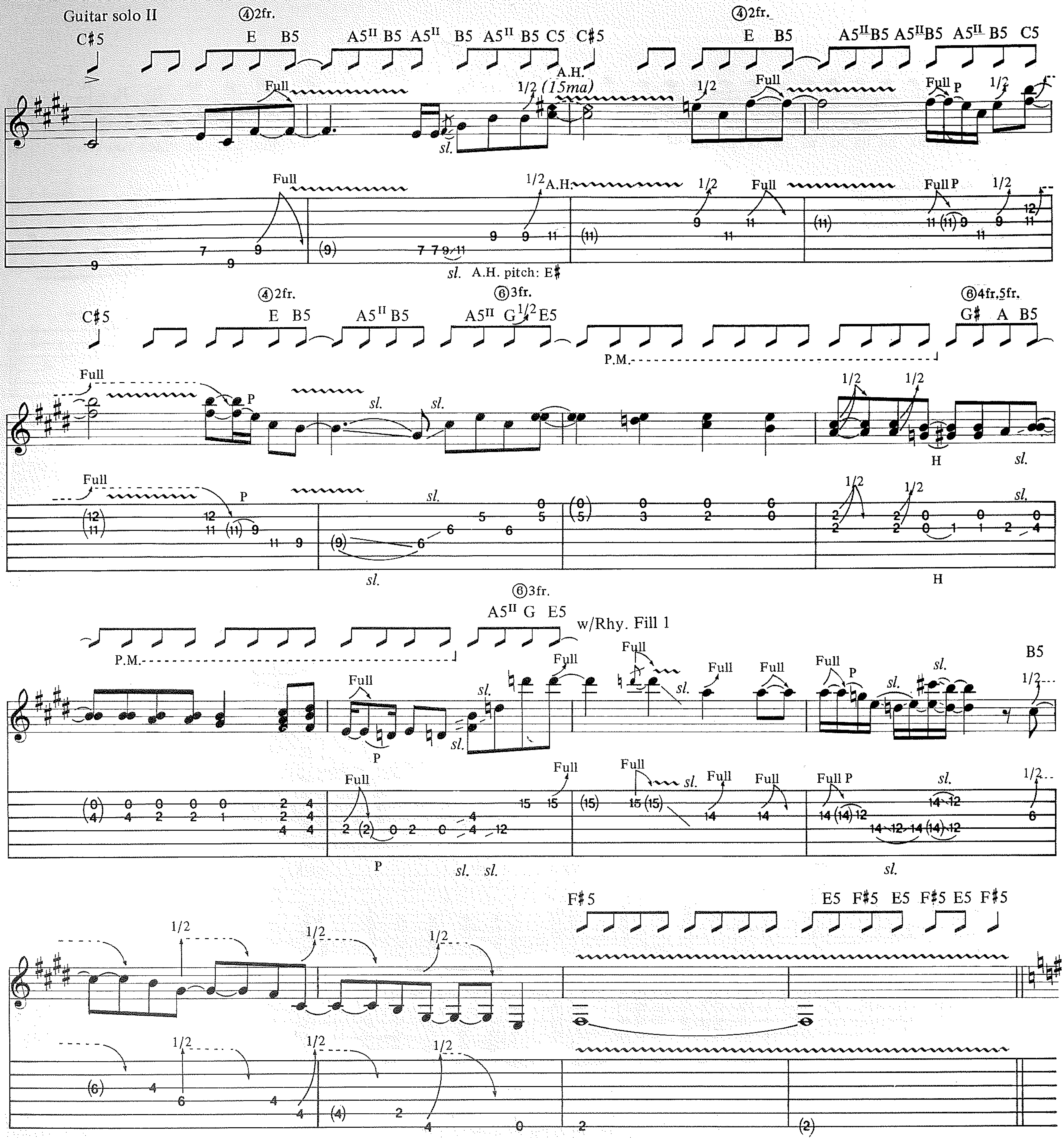


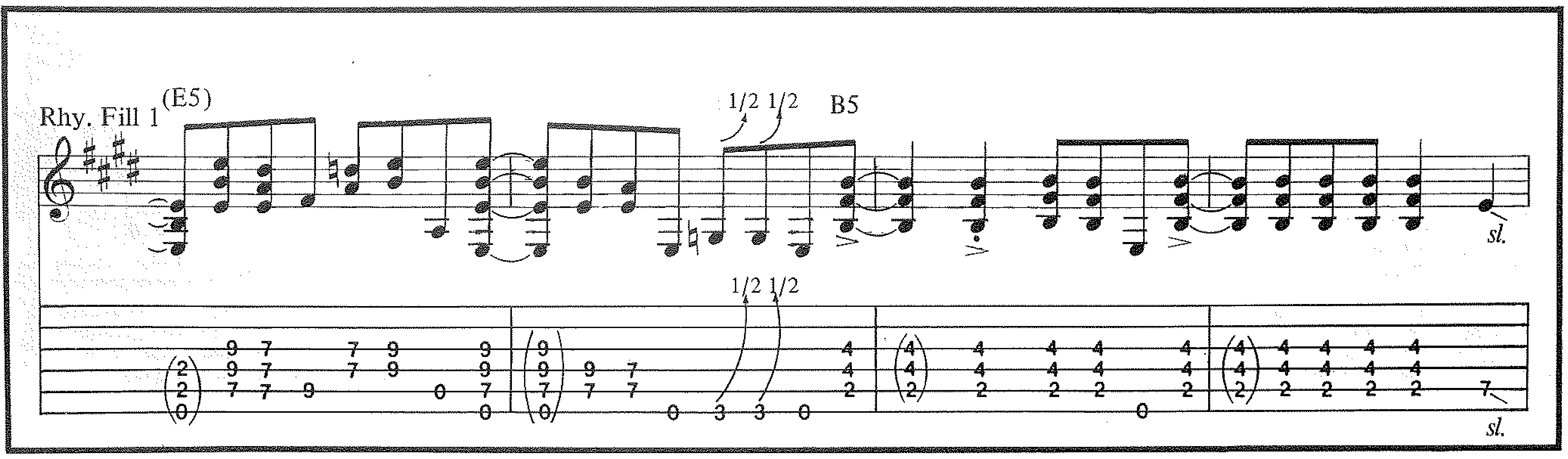
**RHYTHM SLASHES (SI
NOTES):** Single notes c
indicated in rhythm slas
circled number above th
indicates which string to
successive notes are pla
same string, only the fre
are given.

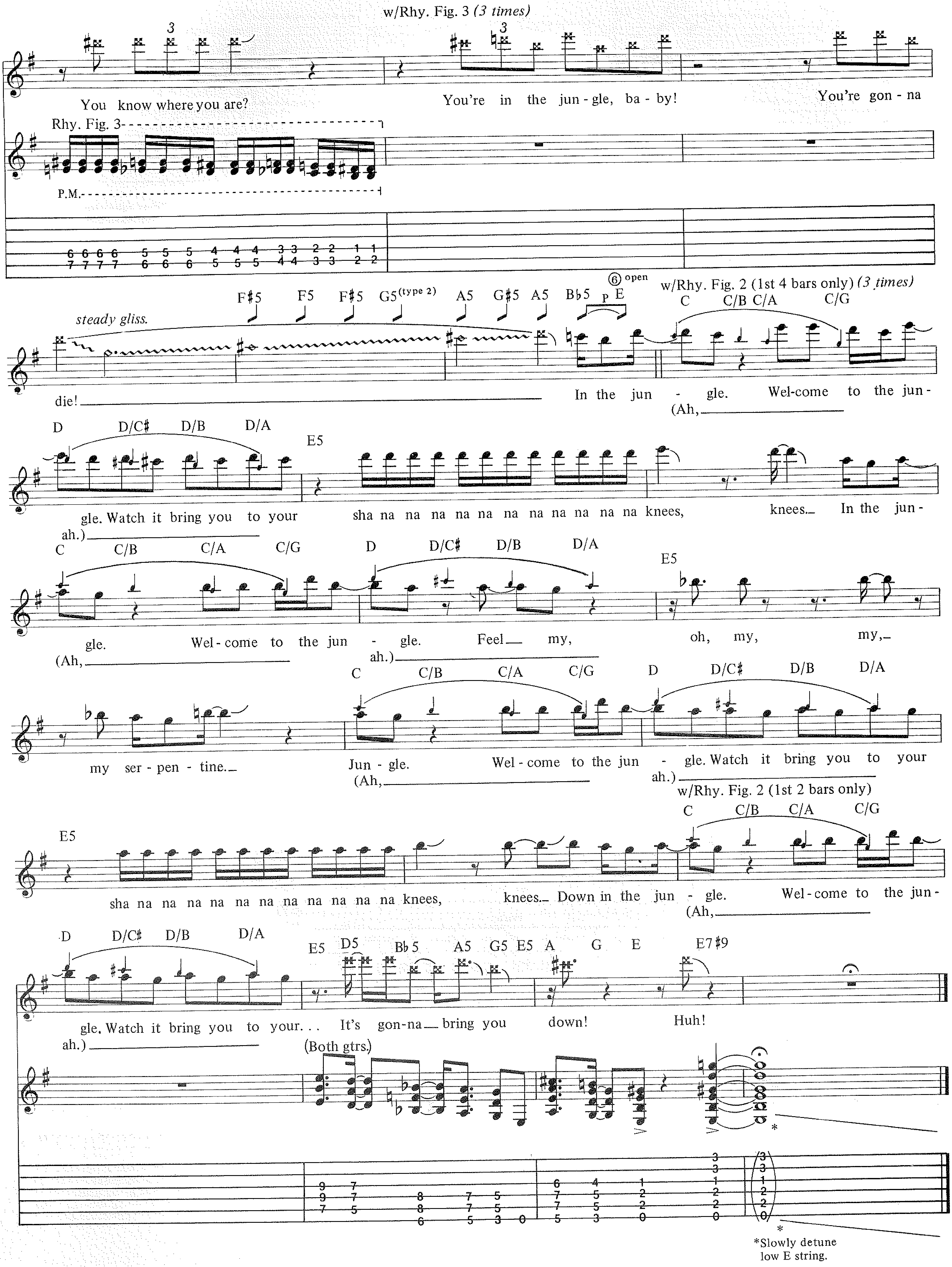

⑤3fr.
2fr.
open
C
B
A


8va
P
sl.
sl.
sl.
sl.
1½
Full
sl.
Full
3
3
P
sl.
P
D5
D♯5
E5
D5
D♯5
E5
D5
D♯5
E5
D5
D♯5
E5
8va
P
Full
1/2
P
loco
Full
P
A.H.
(15ma)
1½
sl.
sl.
3rd Verse
w/Rhy. Figs. 1 & 1A
A5
Wel - come to the jun - gle, it gets worse here ev - 'ry day. You
learn to live like an an - i - mal, in the jun - gle where we play. If you got a
E
D
E
hun - ger for what you see, you'll take it
D
E
e - ven - tu'l - ly.
D
E
You can have an - y - thing you want, but you
D
E
bet - ter not take it from me.
w/Rhy. Fig. 2
C
C/B
C/A
C/G
D
D/C♯
D/B
D/A
In the jun - gle, wel - come to the jun - gle. Watch it bring you to your
(Ah, ah.)


E5
sha na na na na na na na na na na na knees, knees.
Uh.
I'm gon - na watch you bleed.
Gtr. II
Gtr. I
D G D G
mf
sl.
1/2
P
Let ring
D G D D7
And when you're high you nev - er ev - er want to come down,
GIII F GIII F GIII F A G
steady gliss.
suck down, suck down, suck down.
f
E
Yeah! Now!
sl.
P.M.

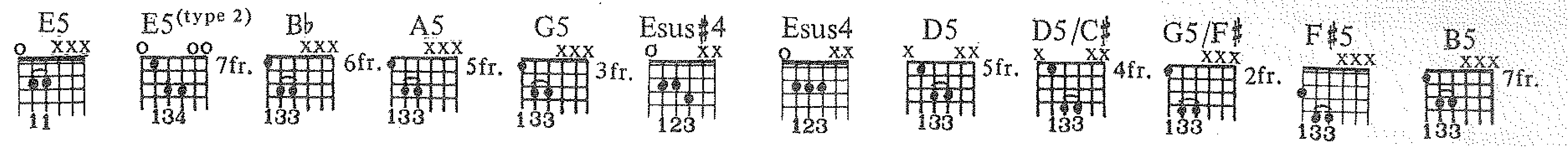

Guitar solo II
C♯5
④2fr.
E B5 A5ᴵᴵ B5 A5ᴵᴵ B5 A5ᴵᴵ B5 C5 C♯5
E B5 A5ᴵᴵB5 A5ᴵᴵB5 A5ᴵᴵ B5 C5
Full
1/2
A.H. (15ma)
sl.
A.H. pitch: E♯
P
C♯5
E B5 A5ᴵᴵ B5
⑥3fr.
A5ᴵᴵ G 1/2 E5
⑥4fr.,5fr.
G♯ A B5
P.M.
H
A5ᴵᴵ G E5
w/Rhy. Fill 1
B5
F♯5
E5 F♯5 E5 F♯5 E5 F♯5


Rhy. Fill 1
(E5)
1/2 1/2
B5
sl.

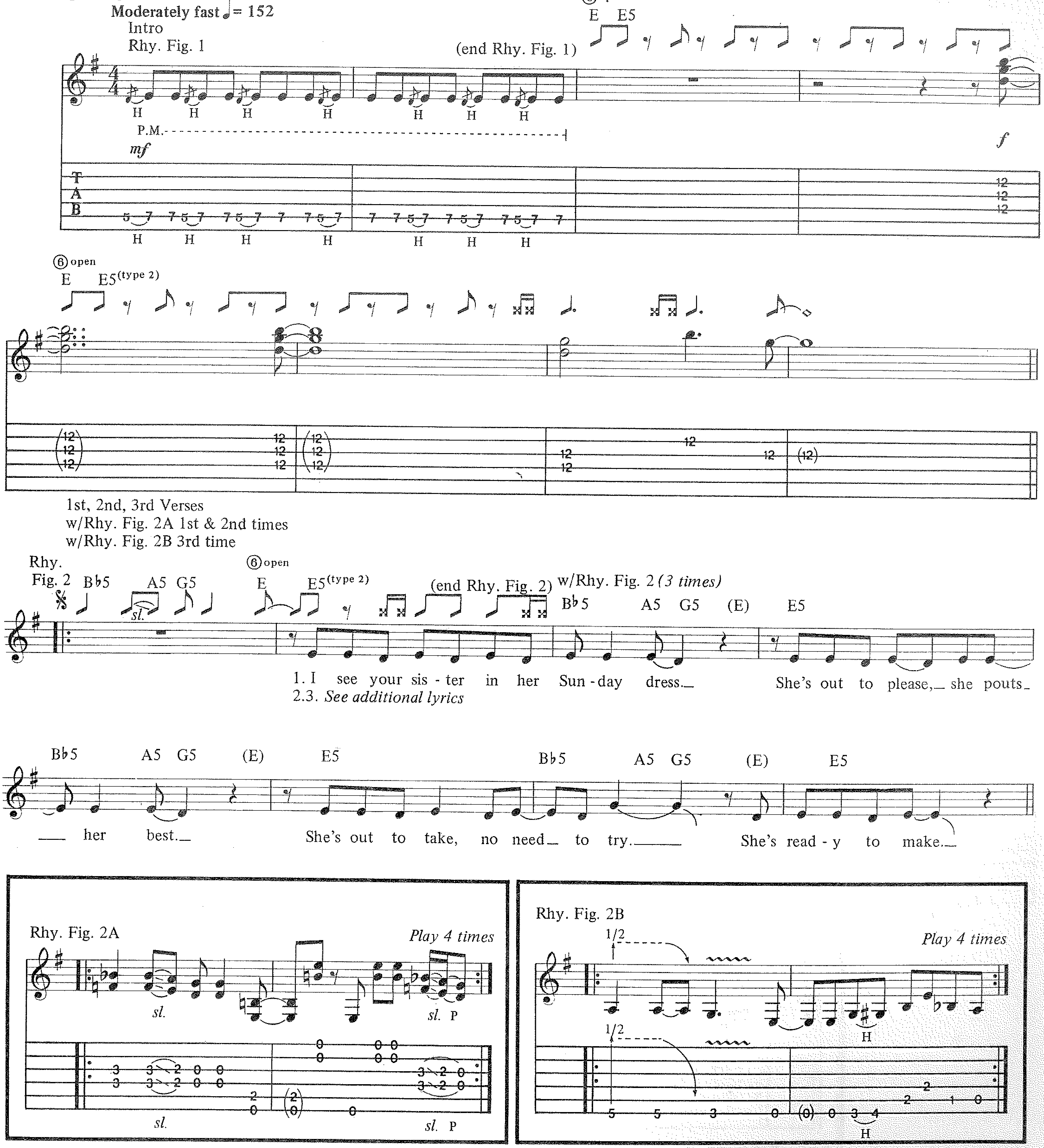

w/Rhy. Fig. 3 (3 times)
You know where you are? You're in the jun-gle, ba-by! You're gon-na
Rhy. Fig. 3
P.M.
6 6 6 6 5 5 5 4 4 4 3 3 2 2 1 1
7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2
steady gliss.
F♯5 F5 F♯5 G5(type 2) A5 G♯5 A5 B♭5
⑥ open
p E
w/Rhy. Fig. 2 (1st 4 bars only) (3 times)
C C/B C/A C/G
die! In the jun - gle. Wel-come to the jun-
(Ah,
D D/C♯ D/B D/A
E5
gle. Watch it bring you to your sha na na na na na na na na na na na knees, knees. In the jun-
ah.)
C C/B C/A C/G D D/C♯ D/B D/A
E5
gle. Wel-come to the jun - gle. Feel my, oh, my, my,
(Ah, ah.)
C C/B C/A C/G D D/C♯ D/B D/A
my ser-pen-tine. Jun-gle. Wel-come to the jun - gle. Watch it bring you to your
(Ah, ah.)
w/Rhy. Fig. 2 (1st 2 bars only)
E5
C C/B C/A C/G
sha na na na na na na na na na na na knees, knees. Down in the jun - gle. Wel-come to the jun-
(Ah,
D D/C♯ D/B D/A
E5 D5 B♭5 A5 G5 E5 A G E E7♯9
gle. Watch it bring you to your... It's gon-na bring you down! Huh!
ah.)
(Both gtrs.)
9 7 8 7 5
9 7 8 7 5
7 5 6 5 3 0
6 4 1
7 5 2
7 5 2
5 3 0
3 3 1 2 2 0
*
*Slowly detune low E string.

IT'S SO EASY

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan,
Steven Adler and West Arkeen


E5
E5(type 2)
7fr.
B♭
6fr.
A5
5fr.
G5
3fr.
Esus♯4
Esus4
D5
5fr.
D5/C♯
4fr.
G5/F♯
2fr.
F♯5
B5
7fr.

Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭


Moderately fast ♩= 152
Intro
Rhy. Fig. 1
(end Rhy. Fig. 1)
w/Rhy. Fig. 1 (2½ times)
⑥ open
E E5
P.M.
mf
f
H
T
A
B
⑥ open
E E5(type 2)
1st, 2nd, 3rd Verses
w/Rhy. Fig. 2A 1st & 2nd times
w/Rhy. Fig. 2B 3rd time
Rhy. Fig. 2
B♭5 A5 G5
sl.
⑥ open
E E5(type 2)
(end Rhy. Fig. 2)
w/Rhy. Fig. 2 (3 times)
B♭5 A5 G5 (E) E5
1. I see your sis - ter in her Sun - day dress._ She's out to please,_ she pouts_
2.3. See additional lyrics
B♭5 A5 G5 (E) E5 B♭5 A5 G5 (E) E5
_ her best._ She's out to take, no need_ to try._ She's read - y to make._
Rhy. Fig. 2A
Play 4 times
sl.
sl. P
Rhy. Fig. 2B
1/2
Play 4 times
H

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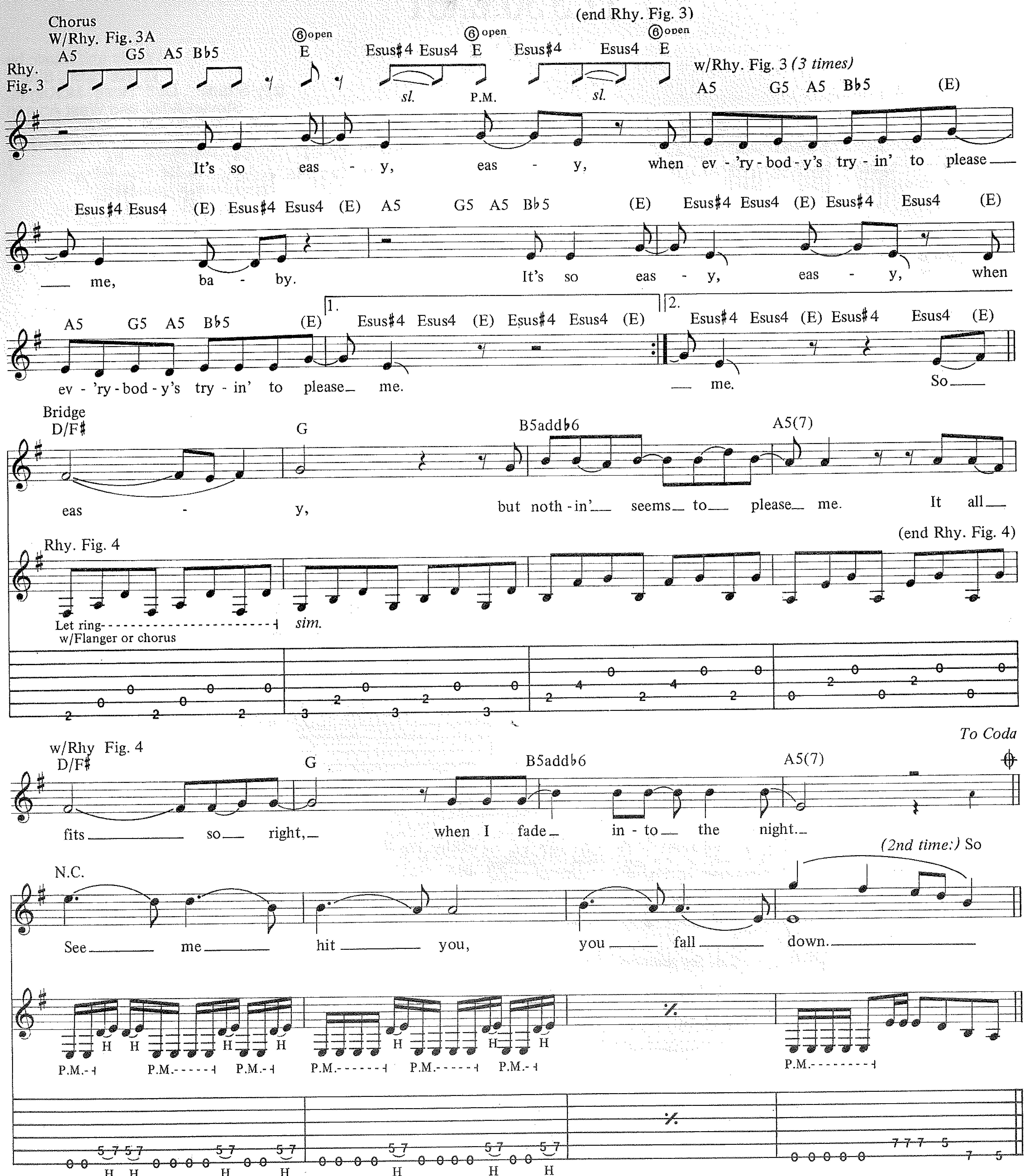
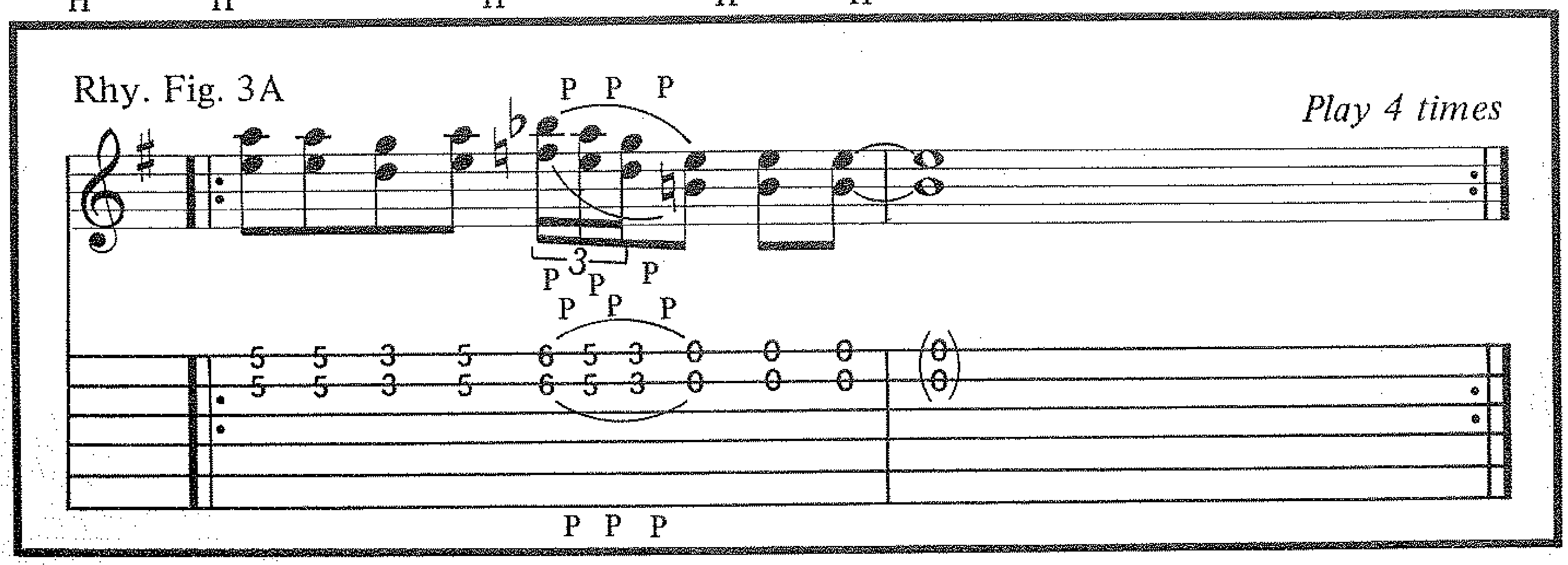
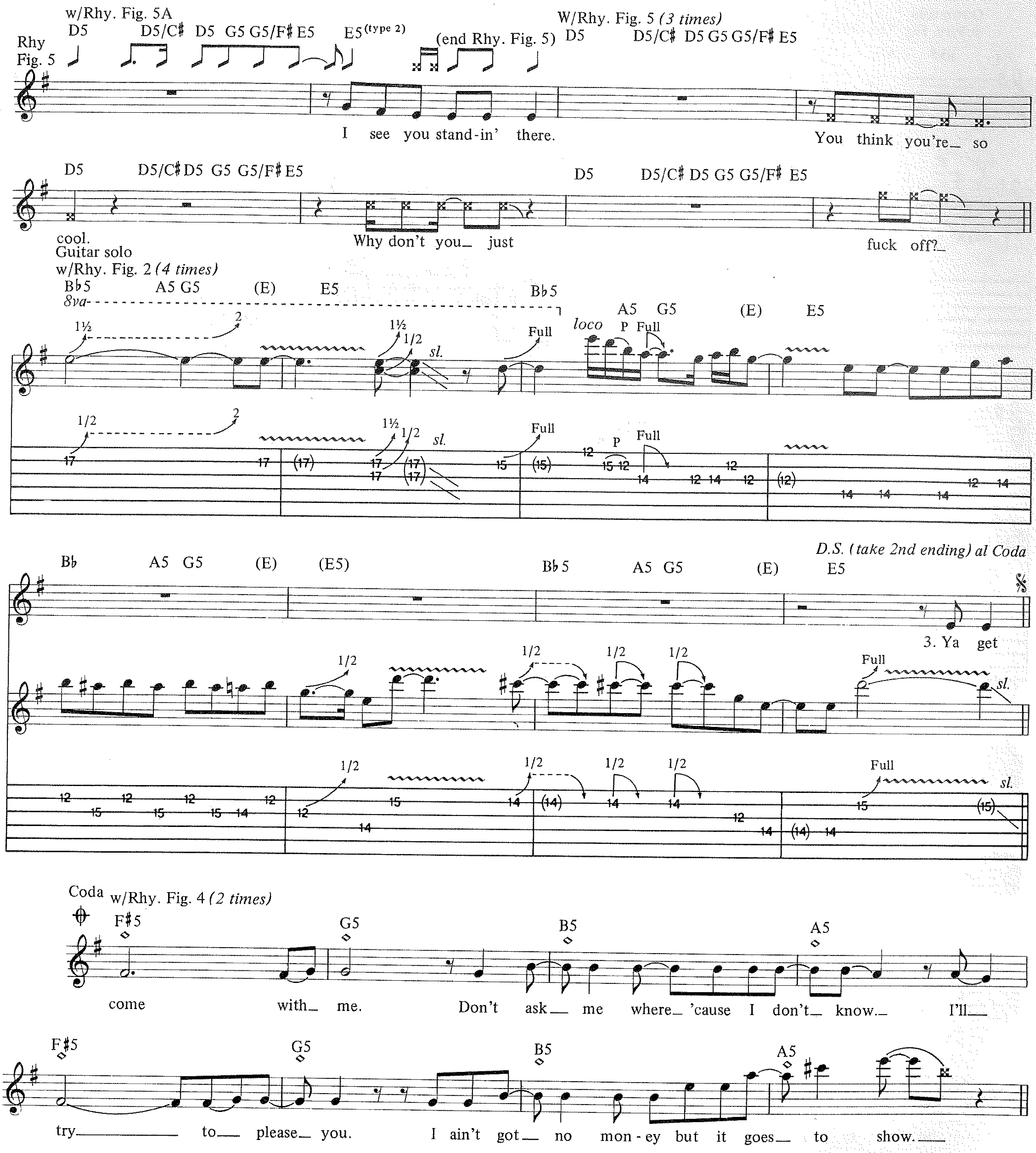
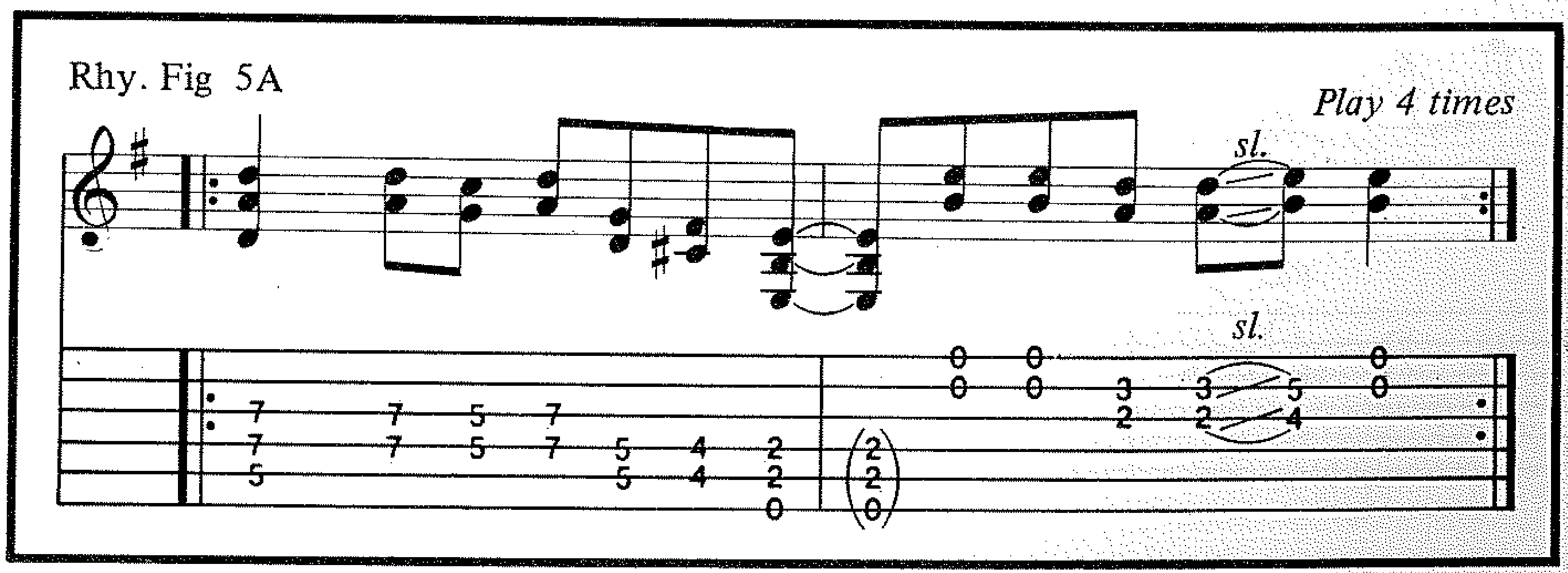
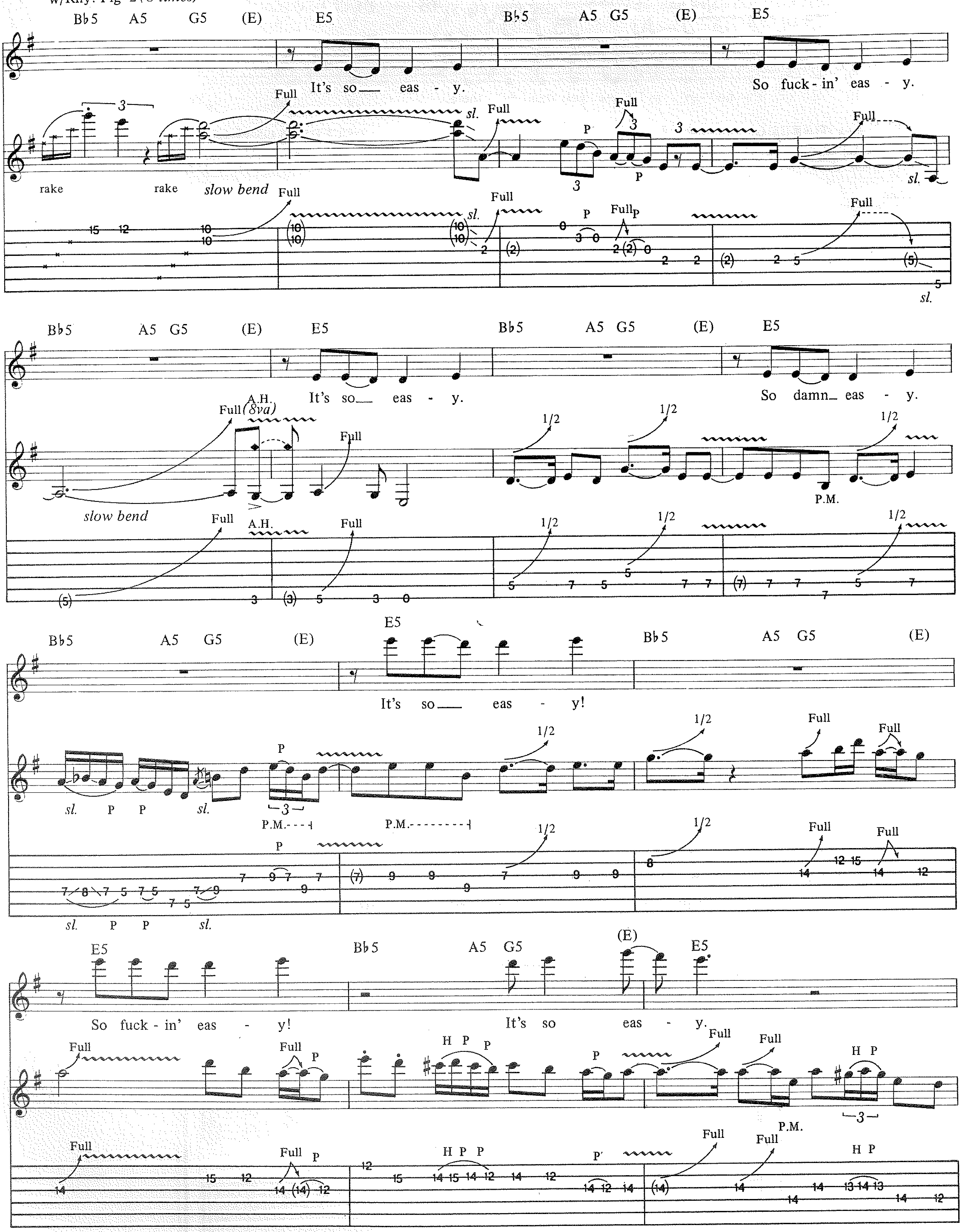

Chorus
W/Rhy. Fig. 3A
Rhy. Fig. 3
A5 G5 A5 B♭5
⑥open E
Esus♯4 Esus4 E
Esus♯4 Esus4 E
(end Rhy. Fig. 3)
sl.
P.M.
w/Rhy. Fig. 3 (3 times)
A5 G5 A5 B♭5 (E)
It's so eas - y, eas - y, when ev - 'ry - bod - y's try - in' to please
Esus♯4 Esus4 (E) Esus♯4 Esus4 (E) A5 G5 A5 B♭5 (E) Esus♯4 Esus4 (E) Esus♯4 Esus4 (E)
me, ba - by. It's so eas - y, eas - y, when
A5 G5 A5 B♭5 (E)
1. Esus♯4 Esus4 (E) Esus♯4 Esus4 (E)
2. Esus♯4 Esus4 (E) Esus♯4 Esus4 (E)
ev - 'ry - bod - y's try - in' to please me. me. So
Bridge
D/F♯ G B5add♭6 A5(7)
eas - y, but noth - in' seems to please me. It all
Rhy. Fig. 4
Let ring
w/Flanger or chorus
sim.
(end Rhy. Fig. 4)
w/Rhy Fig. 4
D/F♯ G B5add♭6 A5(7)
To Coda
fits so right, when I fade in - to the night.
(2nd time:) So
N.C.
See me hit you, you fall down.
H
P.M.
%

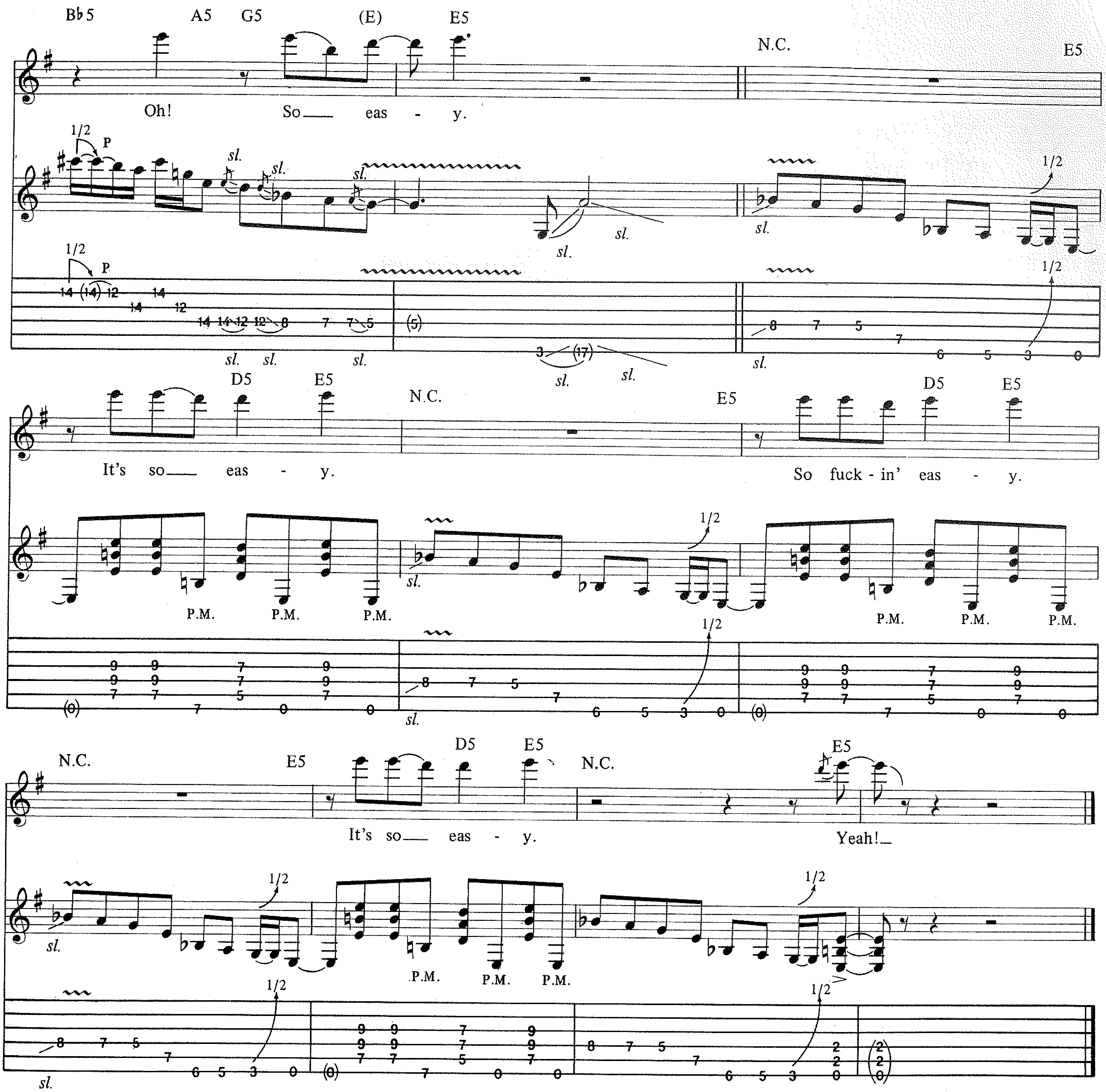

Rhy. Fig. 3A
Play 4 times
P P P
3


w/Rhy. Fig. 5A
Rhy Fig. 5
D5 D5/C♯ D5 G5 G5/F♯ E5 E5(type 2)
(end Rhy. Fig. 5)
W/Rhy. Fig. 5 (3 times)
D5 D5/C♯ D5 G5 G5/F♯ E5
I see you stand-in' there.
You think you're so
D5 D5/C♯ D5 G5 G5/F♯ E5
cool.
Why don't you just
D5 D5/C♯ D5 G5 G5/F♯ E5
fuck off?
Guitar solo
w/Rhy. Fig. 2 (4 times)
B♭5 A5 G5 (E) E5 B♭5 A5 G5 (E) E5
8va
loco
1½ 2 1/2 sl. Full P Full
B♭ A5 G5 (E) (E5) B♭5 A5 G5 (E) E5
D.S. (take 2nd ending) al Coda
3. Ya get
1/2 Full sl.
Coda
w/Rhy. Fig. 4 (2 times)
F♯5 G5 B5 A5
come with me. Don't ask me where 'cause I don't know. I'll
F♯5 G5 B5 A5
try to please you. I ain't got no mon-ey but it goes to show.


Rhy. Fig 5A
Play 4 times
sl.

Outro solo
w/Rhy. Fig 2 *(8 times)*


B♭5 A5 G5 (E) E5
It's so eas - y.
B♭5 A5 G5 (E) E5
So fuck - in' eas - y.
B♭5 A5 G5 (E) E5
It's so eas - y.
B♭5 A5 G5 (E) E5
So damn eas - y.
B♭5 A5 G5 (E) E5
It's so eas - y!
B♭5 A5 G5 (E) E5
So fuck - in' eas - y!
B♭5 A5 G5 (E) E5
It's so eas - y.
rake
slow bend
Full
1/2
A.H.
(8va)
P.M.
sl.
H
P


Bb5
A5
G5
(E)
E5
N.C.
E5
Oh! So eas - y.
D5
E5
N.C.
E5
D5
E5
It's so eas - y.
So fuck - in' eas - y.
N.C.
E5
D5
E5
N.C.
E5
It's so eas - y.
Yeah!
1/2
P
sl.
P.M.

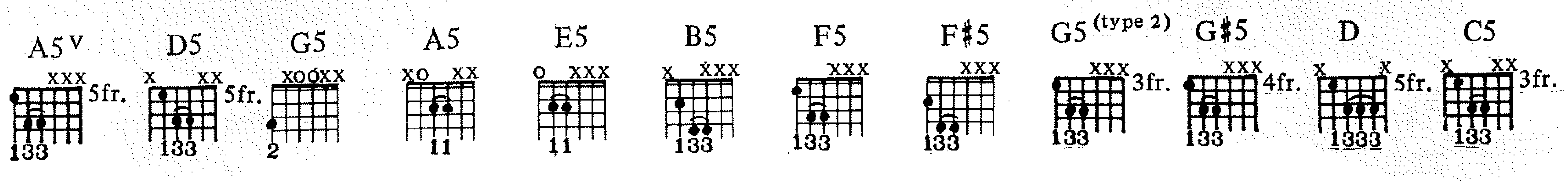
Additional Lyrics

2. Cars are crashin' every night.
   I drink 'n' drive, everything's in sight.
   I make the fire, but I miss the firefight.
   I hit the bull's-eye every night. *(To Chorus)*

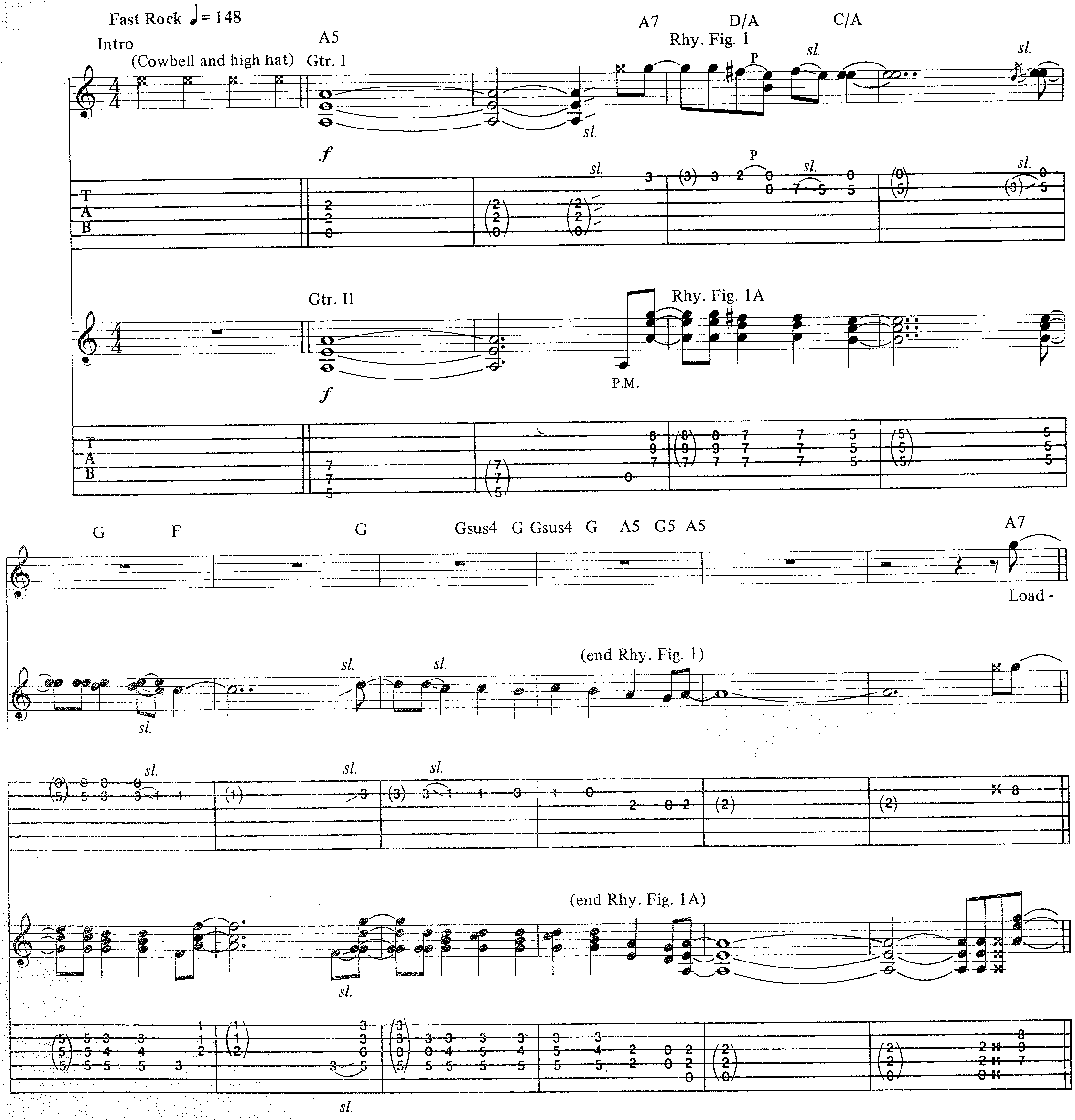
3. Ya get nothin' for nothin', if that's what ya do.
   Turn around bitch, I got a use for you.
   Besides, you ain't got nothin' better to do,
   And I'm bored. *(To Chorus)*

NIGHTRAIN

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler


A5ᵛ
5fr.
133
D5
5fr.
133
G5
2
A5
11
E5
11
B5
133
F5
133
F♯5
133
G5 (type 2)
3fr.
133
G♯5
4fr.
133
D
5fr.
1333
C5
3fr.
133

Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭


Fast Rock ♩ = 148
Intro
(Cowbell and high hat)
A5
Gtr. I
A7
D/A
C/A
Rhy. Fig. 1
sl.
P
f
Gtr. II
Rhy. Fig. 1A
P.M.
G
F
G
Gsus4
G
Gsus4
G
A5
G5
A5
A7
Load -
(end Rhy. Fig. 1)
(end Rhy. Fig. 1A)

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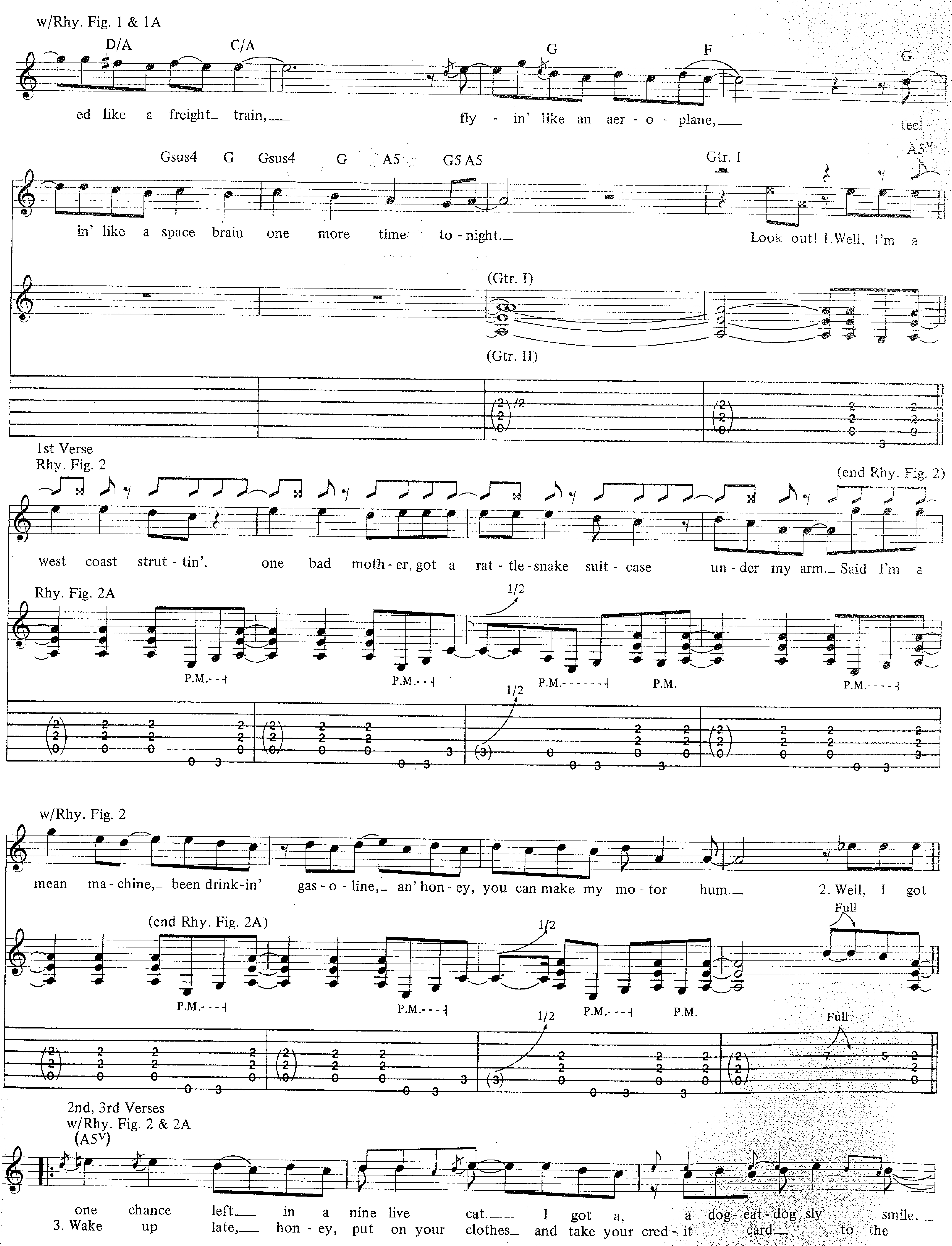
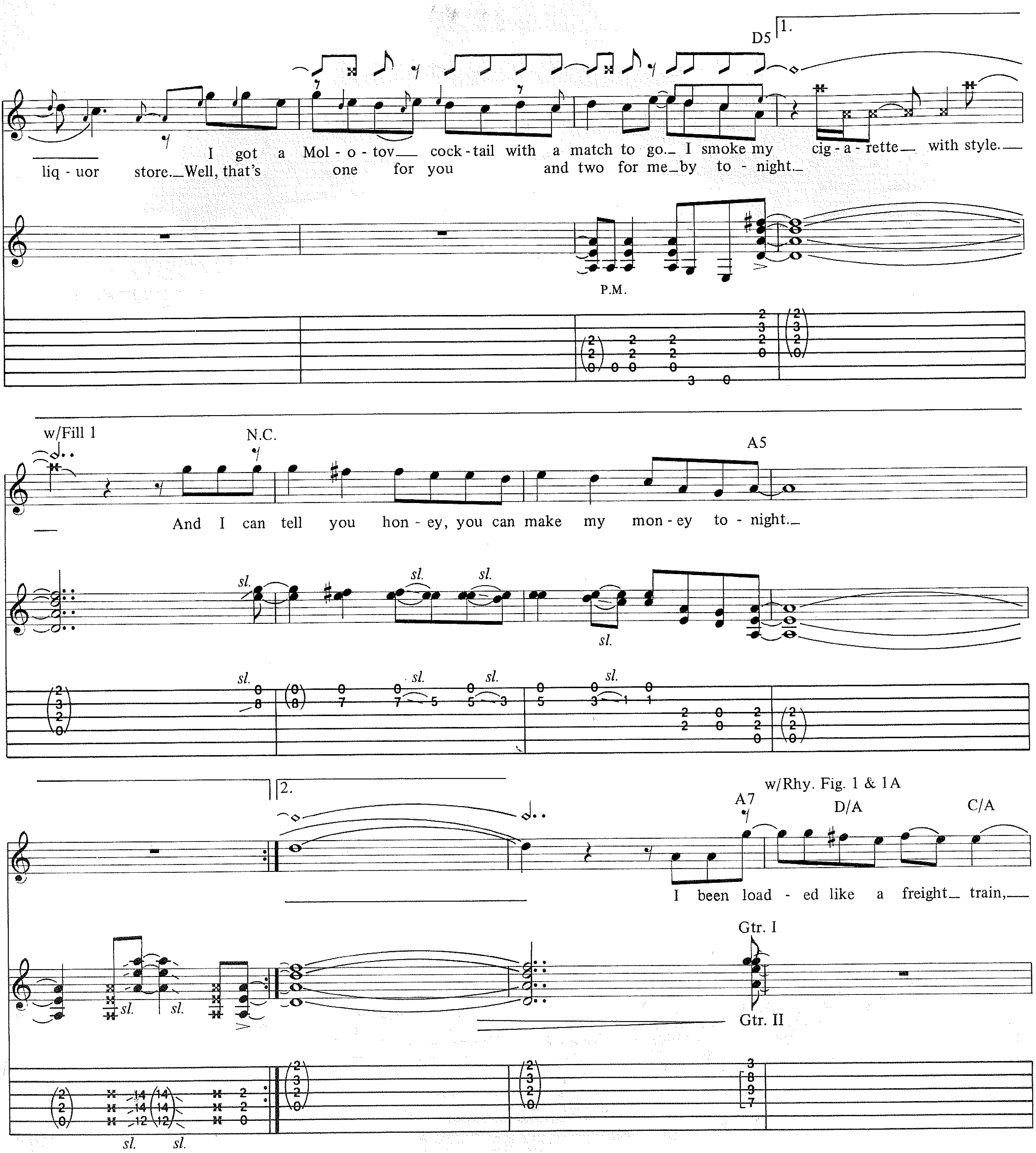
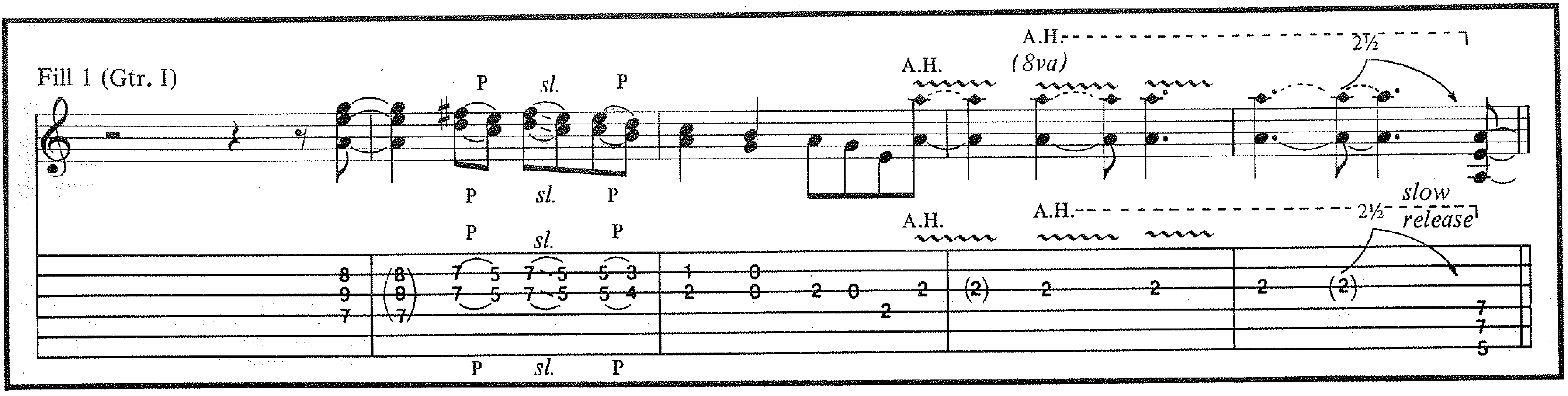
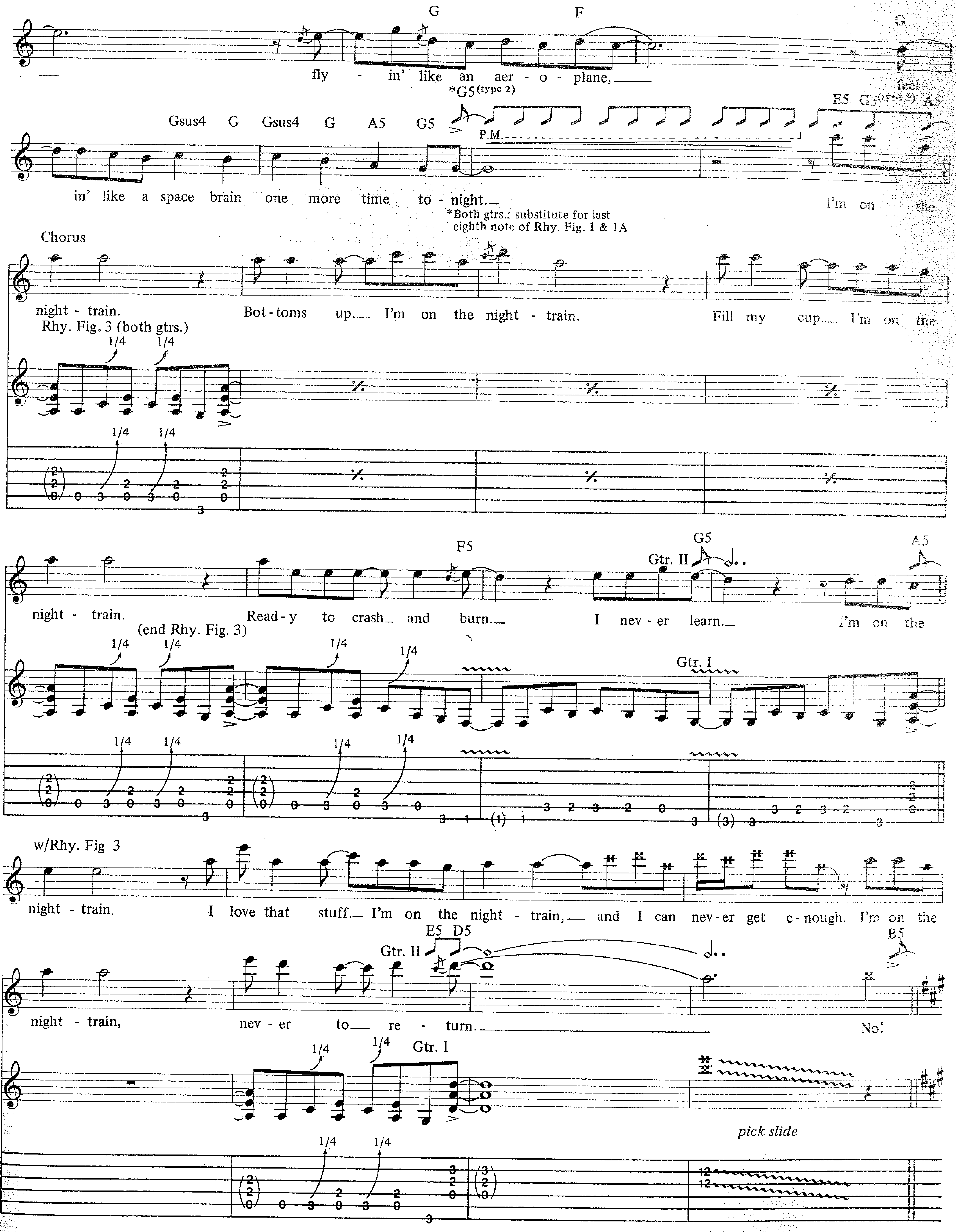
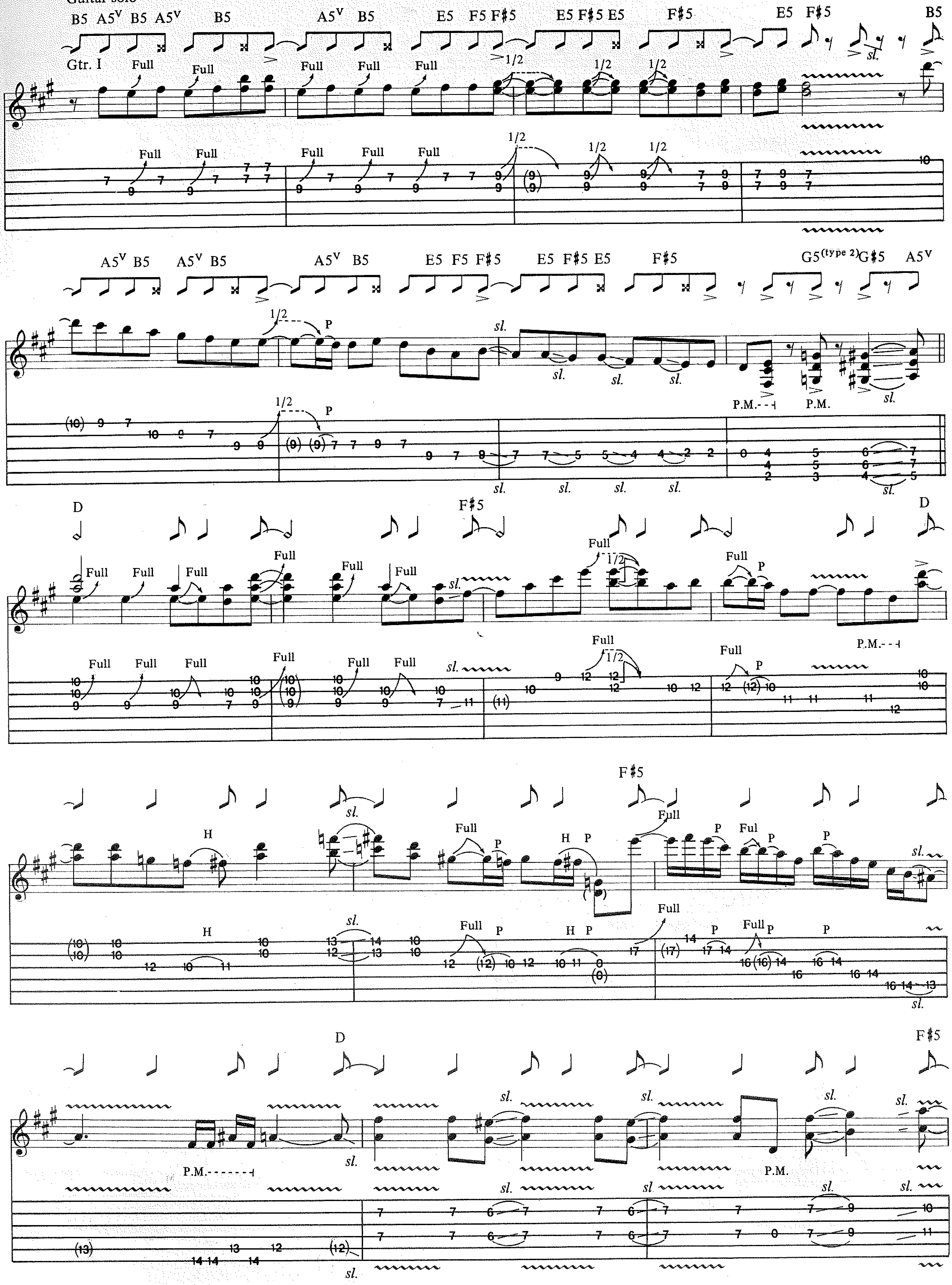

w/Rhy. Fig. 1 & 1A
D/A
C/A
G
F
G
ed like a freight_ train,_ fly - in' like an aer - o - plane,_ feel -
Gsus4 G Gsus4 G A5 G5 A5
Gtr. I
A5V
in' like a space brain one more time to - night._
Look out! 1.Well, I'm a
(Gtr. I)
(Gtr. II)
1st Verse
Rhy. Fig. 2
(end Rhy. Fig. 2)
west coast strut - tin'. one bad moth - er, got a rat - tle - snake suit - case un - der my arm._ Said I'm a
Rhy. Fig. 2A
1/2
P.M.
w/Rhy. Fig. 2
mean ma - chine,_ been drink - in' gas - o - line,_ an' hon - ey, you can make my mo - tor hum._ 2. Well, I got
(end Rhy. Fig. 2A)
Full
2nd, 3rd Verses
w/Rhy. Fig. 2 & 2A
(A5V)
one chance left_ in a nine live cat._ I got a, a dog - eat - dog sly smile._
3. Wake up late,_ hon - ey, put on your clothes_ and take your cred - it card_ to the

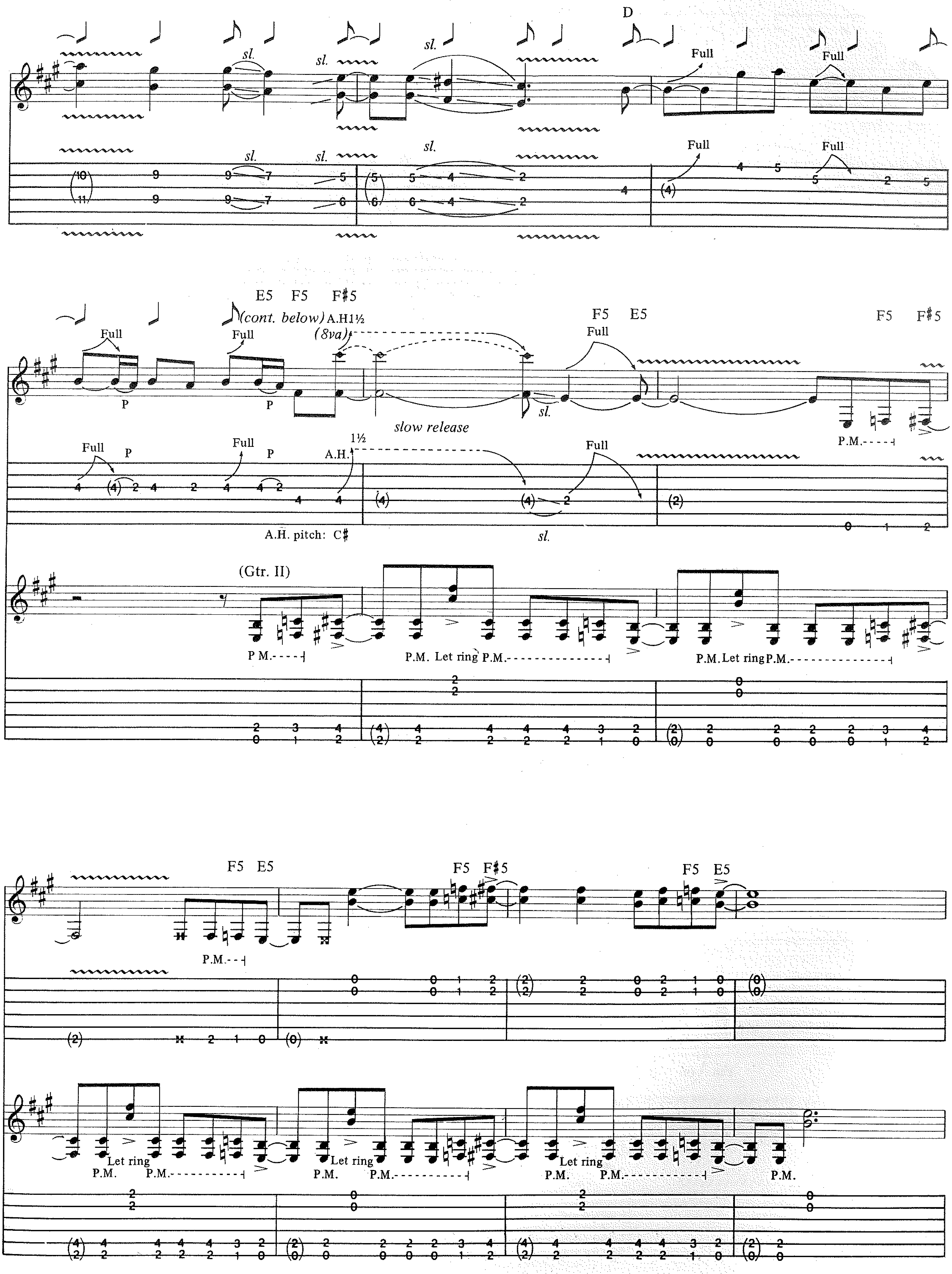

D5
1.
I got a Mol - o - tov cock - tail with a match to go. I smoke my cig - a - rette with style.
liq - uor store. Well, that's one for you and two for me by to - night.
P.M.
w/Fill 1
N.C.
A5
And I can tell you hon - ey, you can make my mon - ey to - night.
sl.
2.
A7
w/Rhy. Fig. 1 & 1A
D/A
C/A
I been load - ed like a freight train,
Gtr. I
Gtr. II
sl.

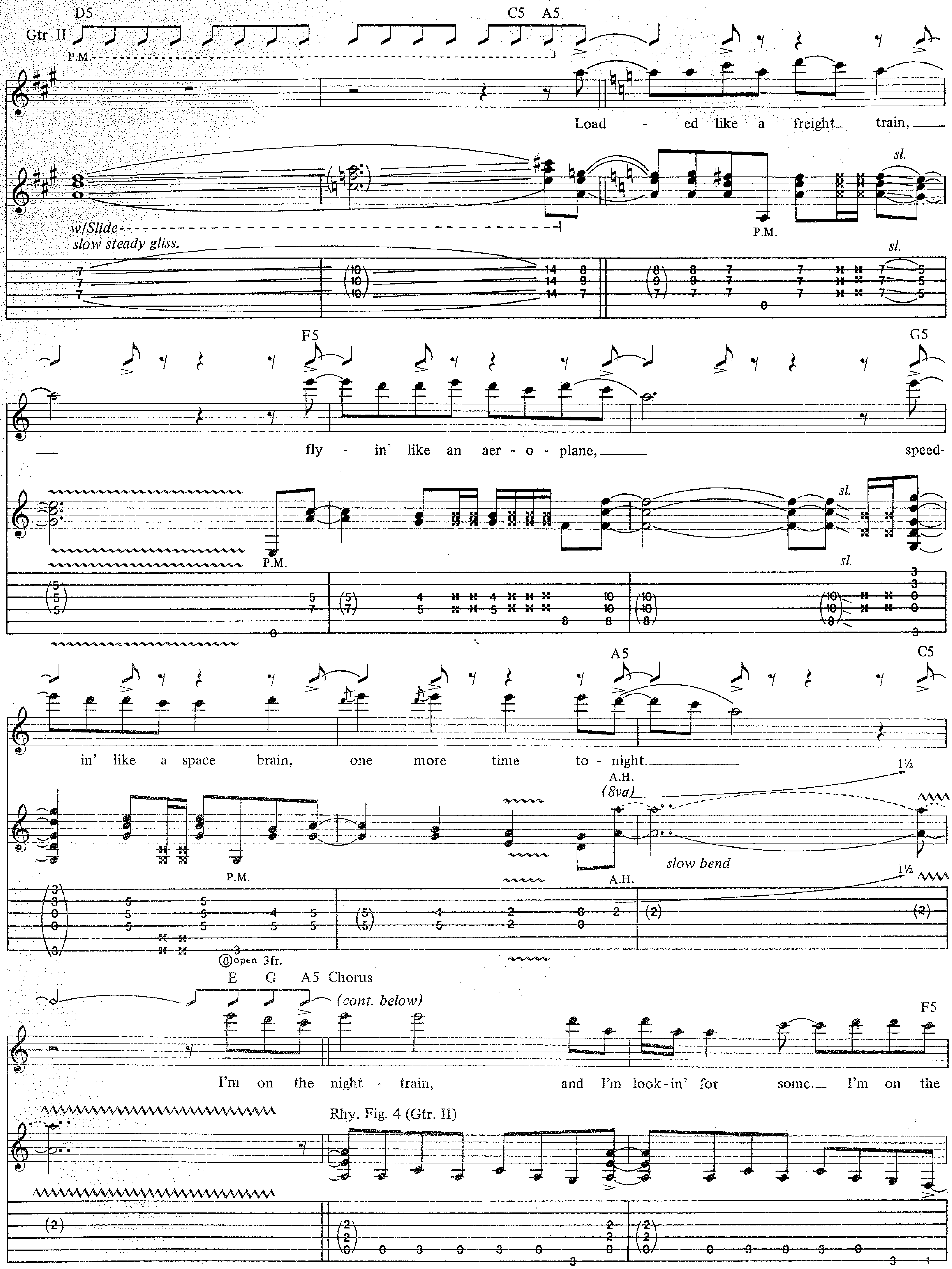

Fill 1 (Gtr. I)
P
sl.
A.H.
A.H.
(8va)
2½
slow release

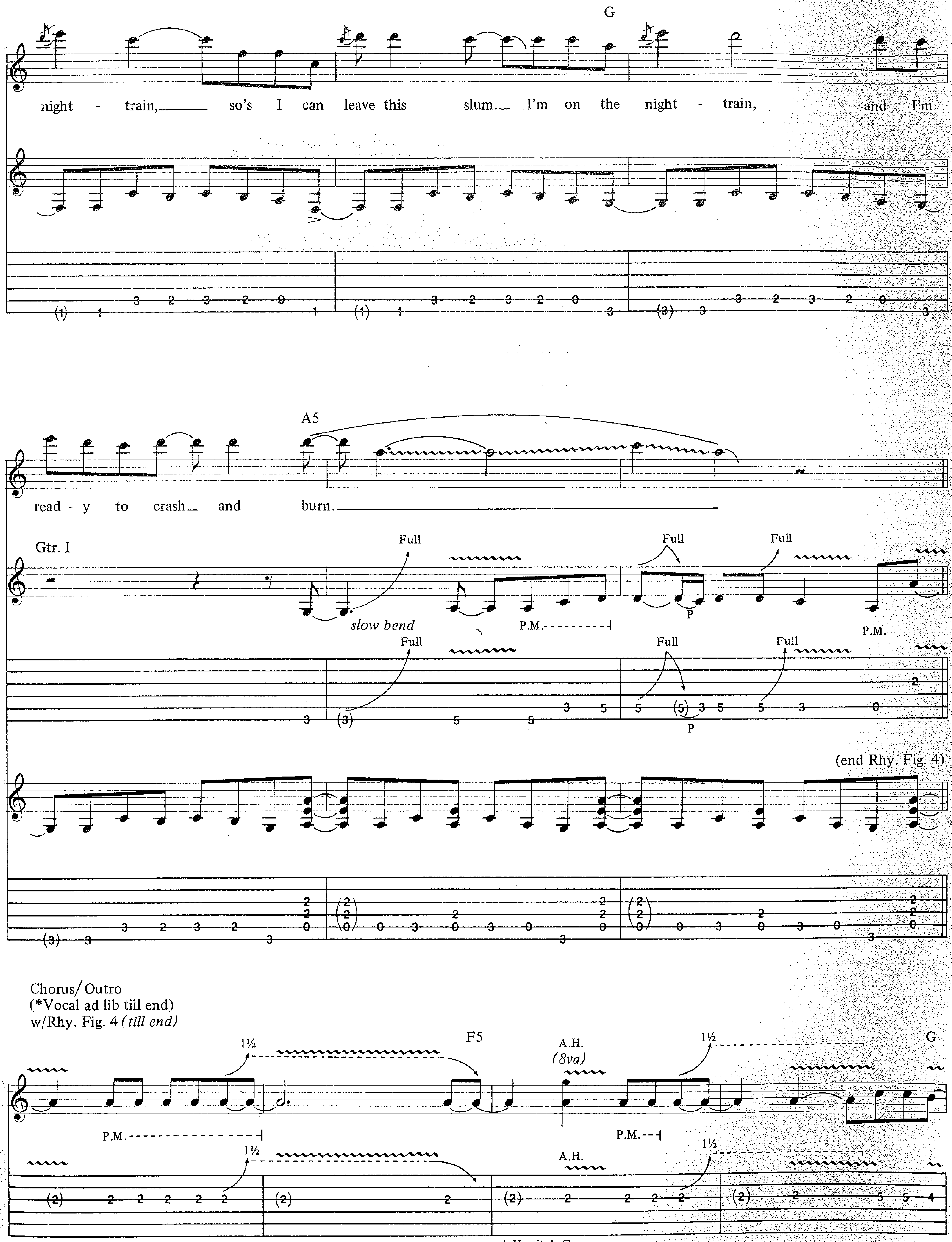

G
F
G
— fly - in' like an aer - o - plane, —— feel -
*G5(type 2)
E5 G5(type 2) A5
Gsus4 G Gsus4 G A5 G5
P.M.
in' like a space brain one more time to - night. — I'm on the
*Both gtrs.: substitute for last eighth note of Rhy. Fig. 1 & 1A
Chorus
night - train. Bot - toms up. — I'm on the night - train. Fill my cup. — I'm on the
Rhy. Fig. 3 (both gtrs.)
1/4
1/4
F5
G5
Gtr. II
A5
night - train. Read - y to crash — and burn. — I nev - er learn. — I'm on the
(end Rhy. Fig. 3)
Gtr. I
w/Rhy. Fig 3
night - train. I love that stuff. — I'm on the night - train, — and I can nev - er get e - nough. I'm on the
E5 D5
Gtr. II
B5
night - train, nev - er to — re - turn. —— No!
Gtr. I
pick slide

Guitar solo

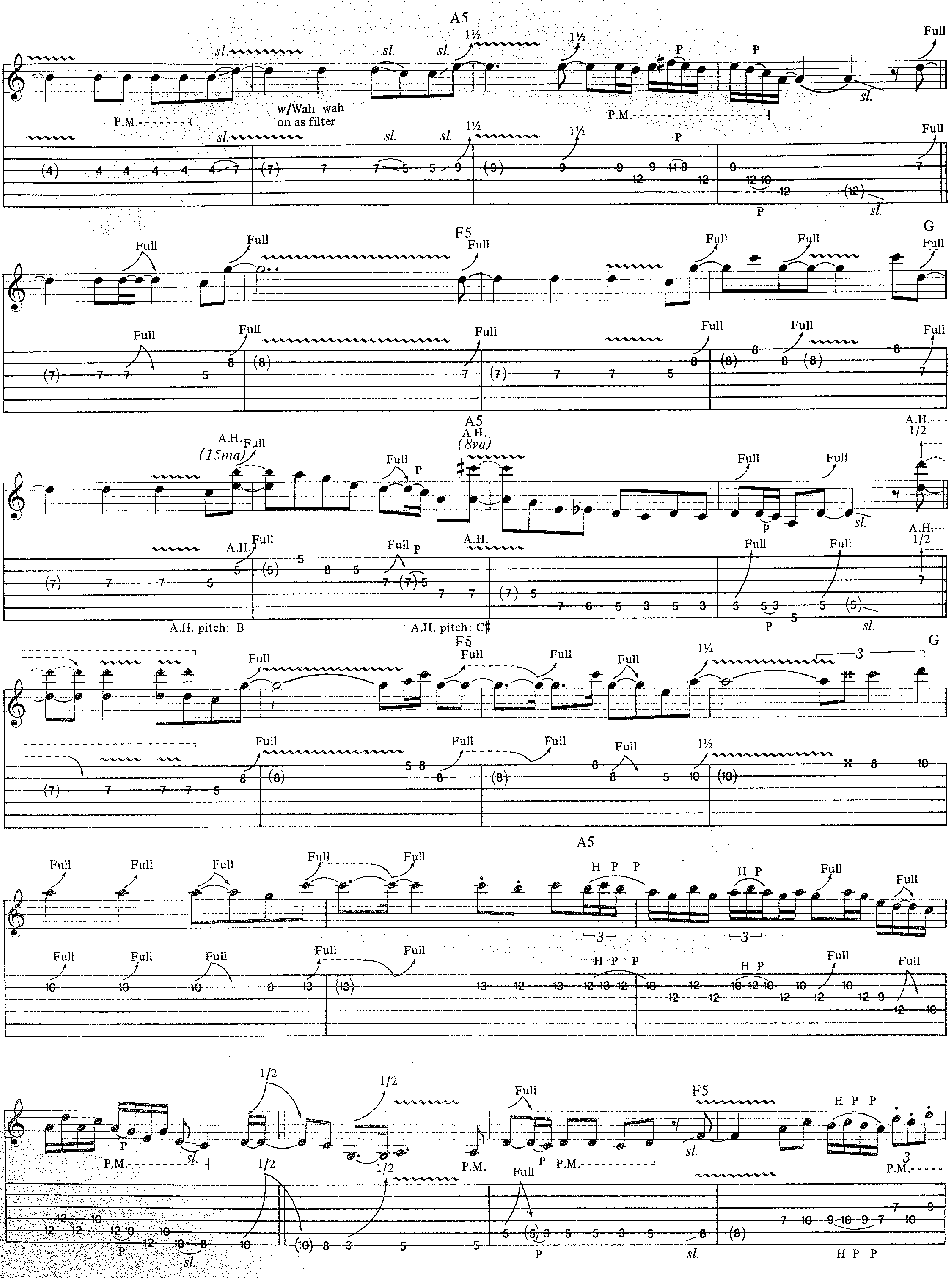

B5 A5V B5 A5V B5 A5V B5 E5 F5 F♯5 E5 F♯5 E5 F♯5 E5 F♯5 B5
Gtr. I
Full
1/2
A5V B5 A5V B5 A5V B5 E5 F5 F♯5 E5 F♯5 E5 F♯5 G5(type 2) G♯5 A5V
P
sl.
P.M.
D
F♯5
H
D
F♯5

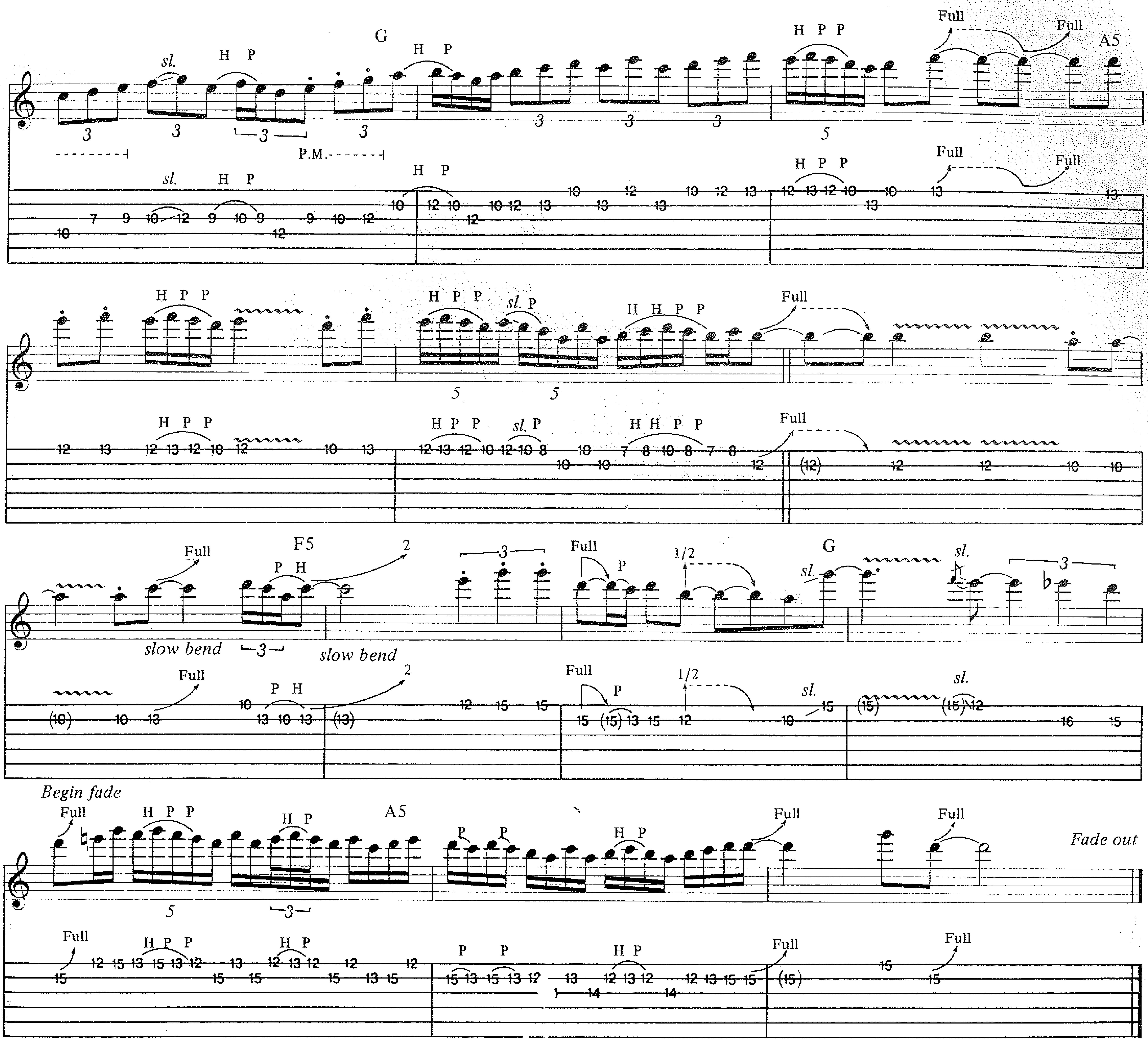

D
sl.
Full
E5 F5 F♯5
(cont. below)
A.H1½
(8va)
P
slow release
F5 E5
P.M.
1½
A.H.
A.H. pitch: C♯
(Gtr. II)
P M.
P.M. Let ring P.M.
Let ring
P.M.


D5
C5
A5
Gtr II
P.M.
Load - ed like a freight_ train, ___
w/Slide
slow steady gliss.
sl.
F5
G5
fly - in' like an aer - o - plane, ___
speed-
in' like a space brain, one more time to - night. ___
A.H.
(8va)
slow bend
1½
⑥open 3fr.
E G A5 Chorus
(cont. below)
I'm on the night - train, and I'm look-in' for some. ___ I'm on the
Rhy. Fig. 4 (Gtr. II)


G
night - train, so's I can leave this slum. I'm on the night - train, and I'm
A5
read - y to crash and burn.
Gtr. I
Full
slow bend
P.M.
Full
P
Full
(end Rhy. Fig. 4)
Chorus/Outro
(*Vocal ad lib till end)
w/Rhy. Fig. 4 (till end)
F5
1½
P.M.
A.H.
(8va)
1½
G
A.H. pitch: G

*See additional lyrics


A5
F5
G
P.M.
w/Wah wah on as filter
sl.
Full
1½
1/2
P
H P P
A.H.
(15ma)
(8va)
A.H. pitch: B
A.H. pitch: C♯


G
A5
F5
sl.
H P
H P P
H H P P
P H
P.M.
Full
1/2
2
slow bend
slow bend
Begin fade
Fade out

Additional Lyrics

Outro Chorus:
Nightrain, bottom's up.
I'm on the nightrain, fill my cup.
I'm on the nightrain, whoa yeah!

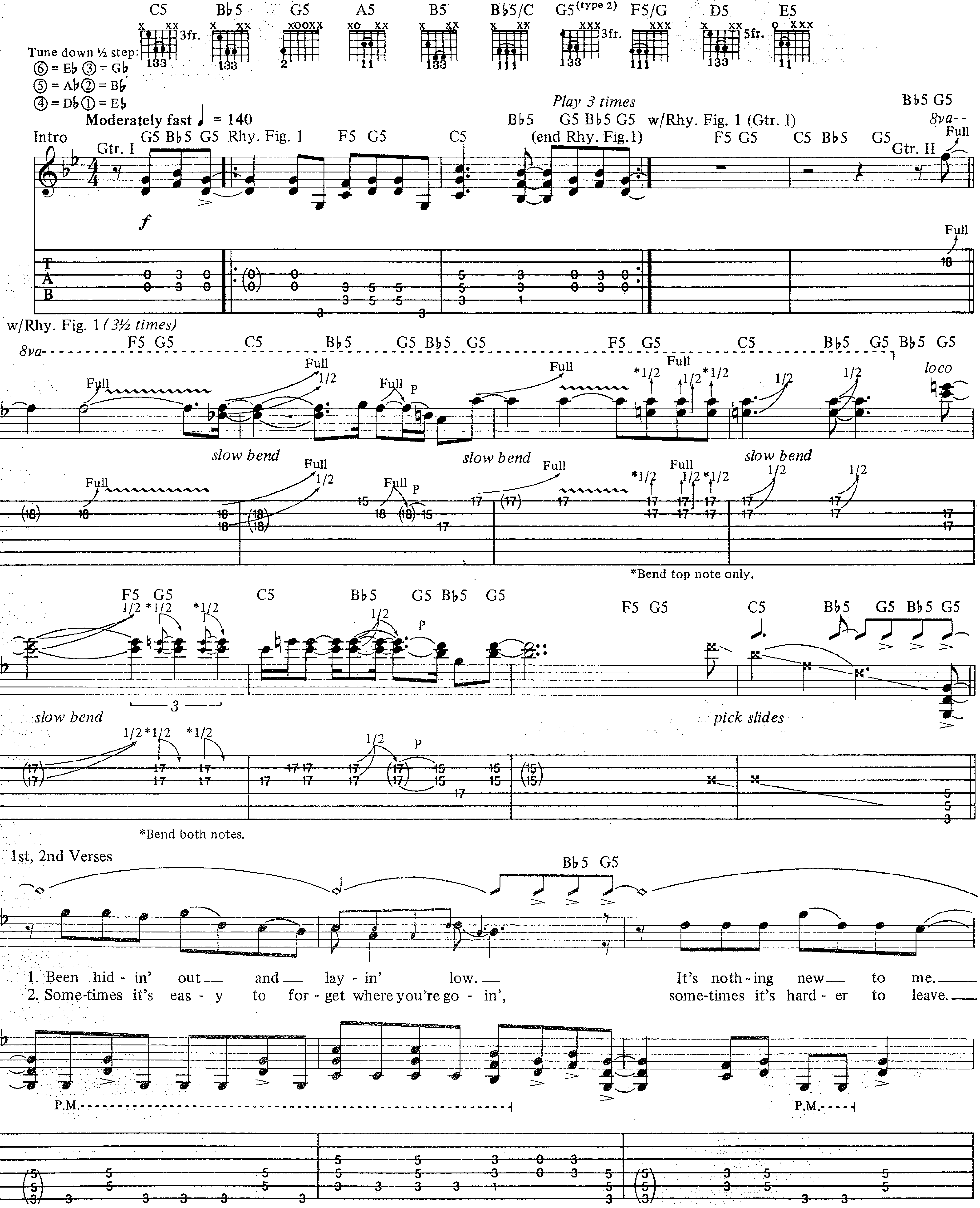
I'm on the nightrain, love that stuff.
I'm on the nightrain, and I can never get enough.
Ridin' the nightrain, I guess I,
I guess, I guess, I guess I never learn.

On the nightrain, float me home.
Oh, I'm on the nightrain.
Ridin' the nightrain, never to return.

Nightrain.

OUT TA GET ME

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler


C5 Bb5 G5 A5 B5 Bb5/C G5(type 2) F5/G D5 E5
3fr. 3fr. 5fr.
133 133 2 11 133 111 133 111 133 11
Tune down ½ step:
⑥ = Eb ③ = Gb
⑤ = Ab ② = Bb
④ = Db ① = Eb
Moderately fast ♩ = 140
Intro
Gtr. I
Rhy. Fig. 1
(end Rhy. Fig. 1)
Play 3 times
w/Rhy. Fig. 1 (Gtr. I)
Gtr. II
8va
Full
f
w/Rhy. Fig. 1 (3½ times)
slow bend
1/2
P
loco
*Bend top note only.
*Bend both notes.
pick slides
1st, 2nd Verses
1. Been hid - in' out and lay - in' low. It's noth - ing new to me.
2. Some-times it's eas - y to for - get where you're go - in', some-times it's hard - er to leave.
P.M.

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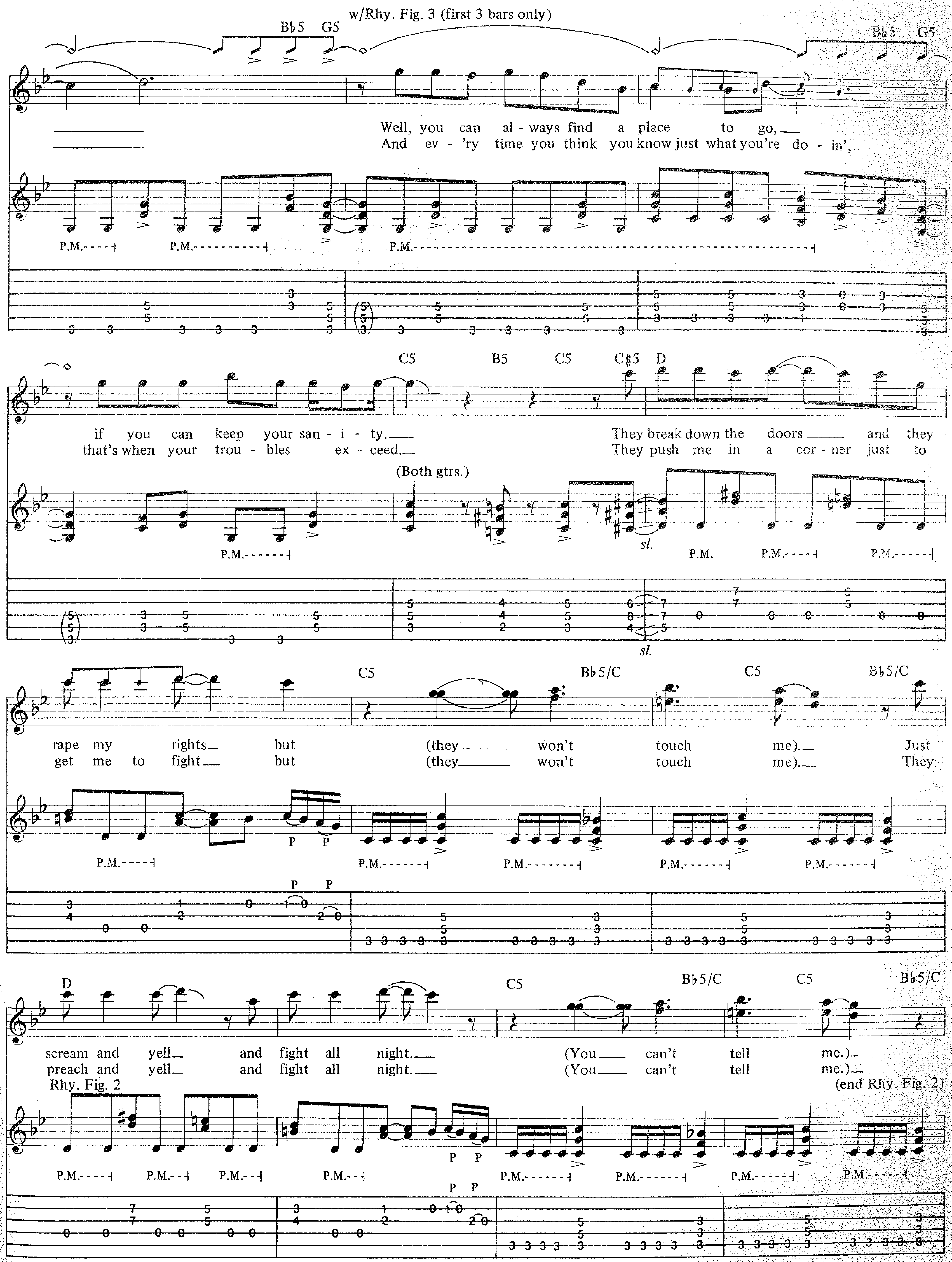
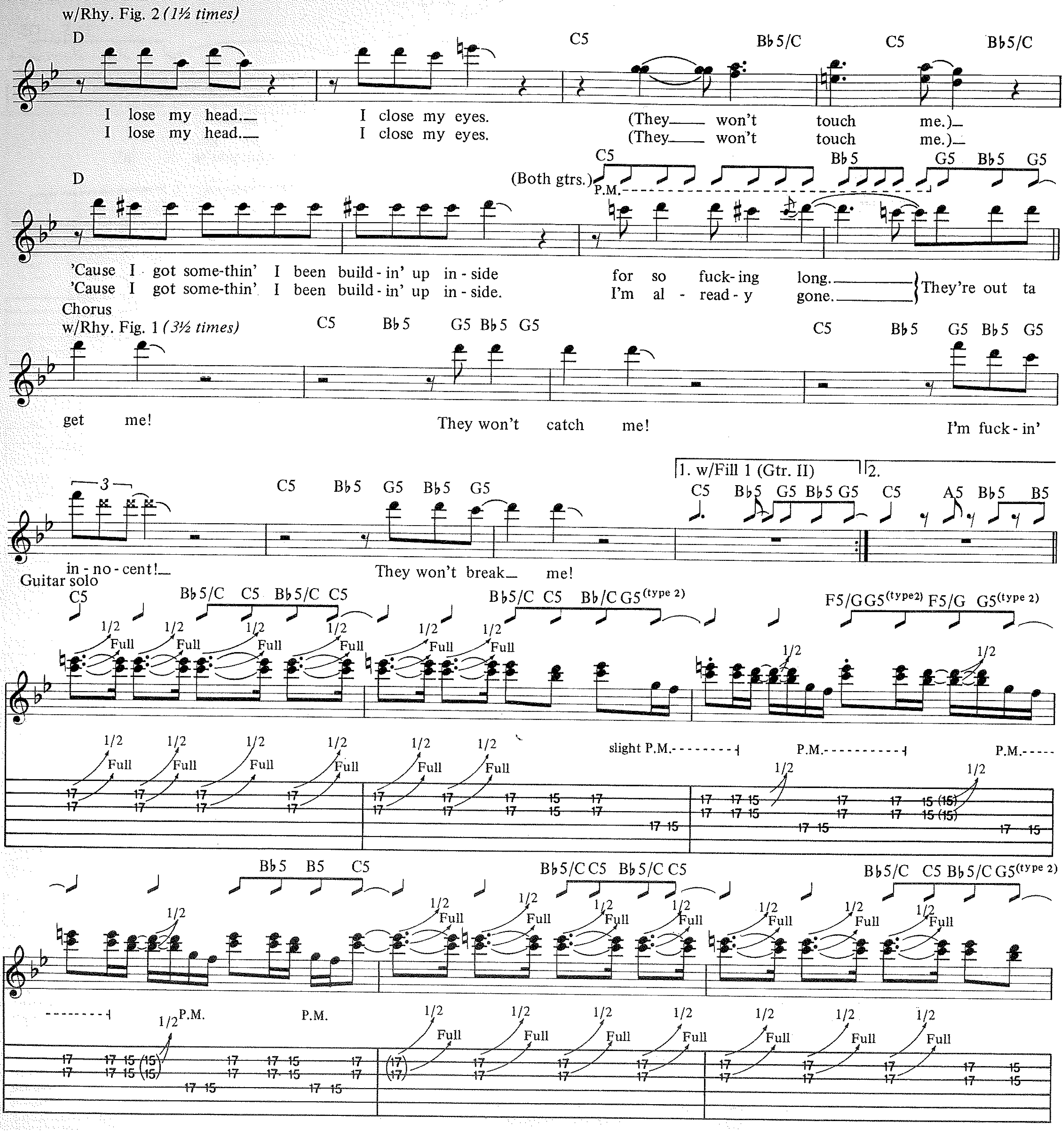
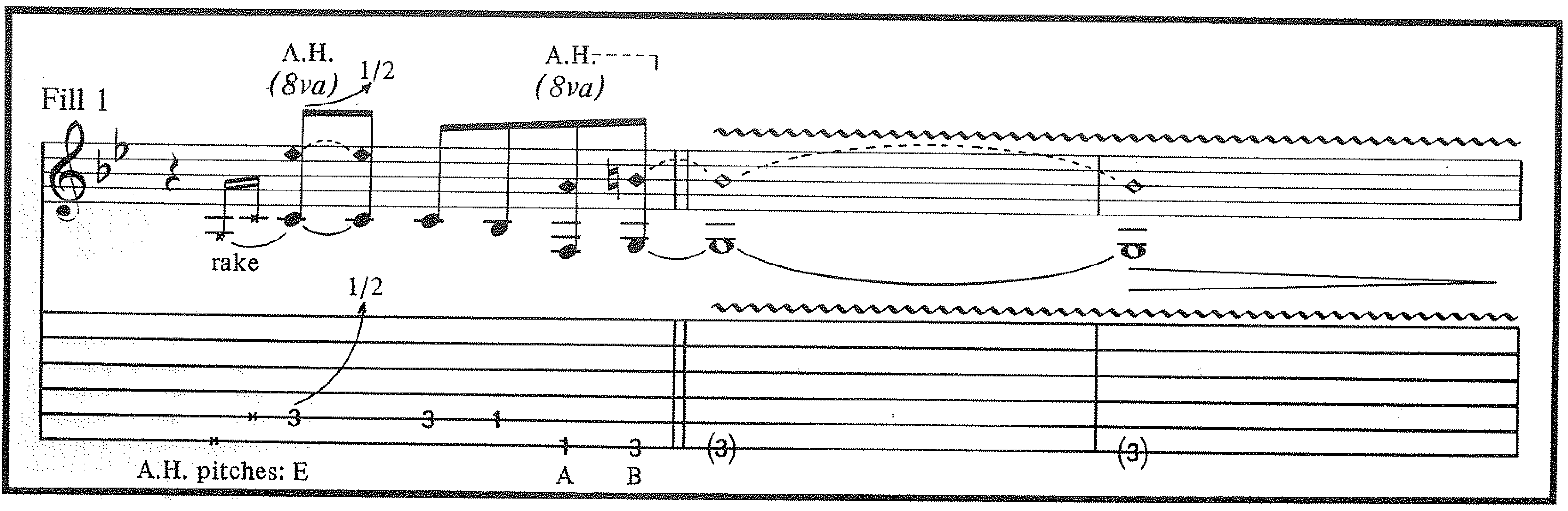
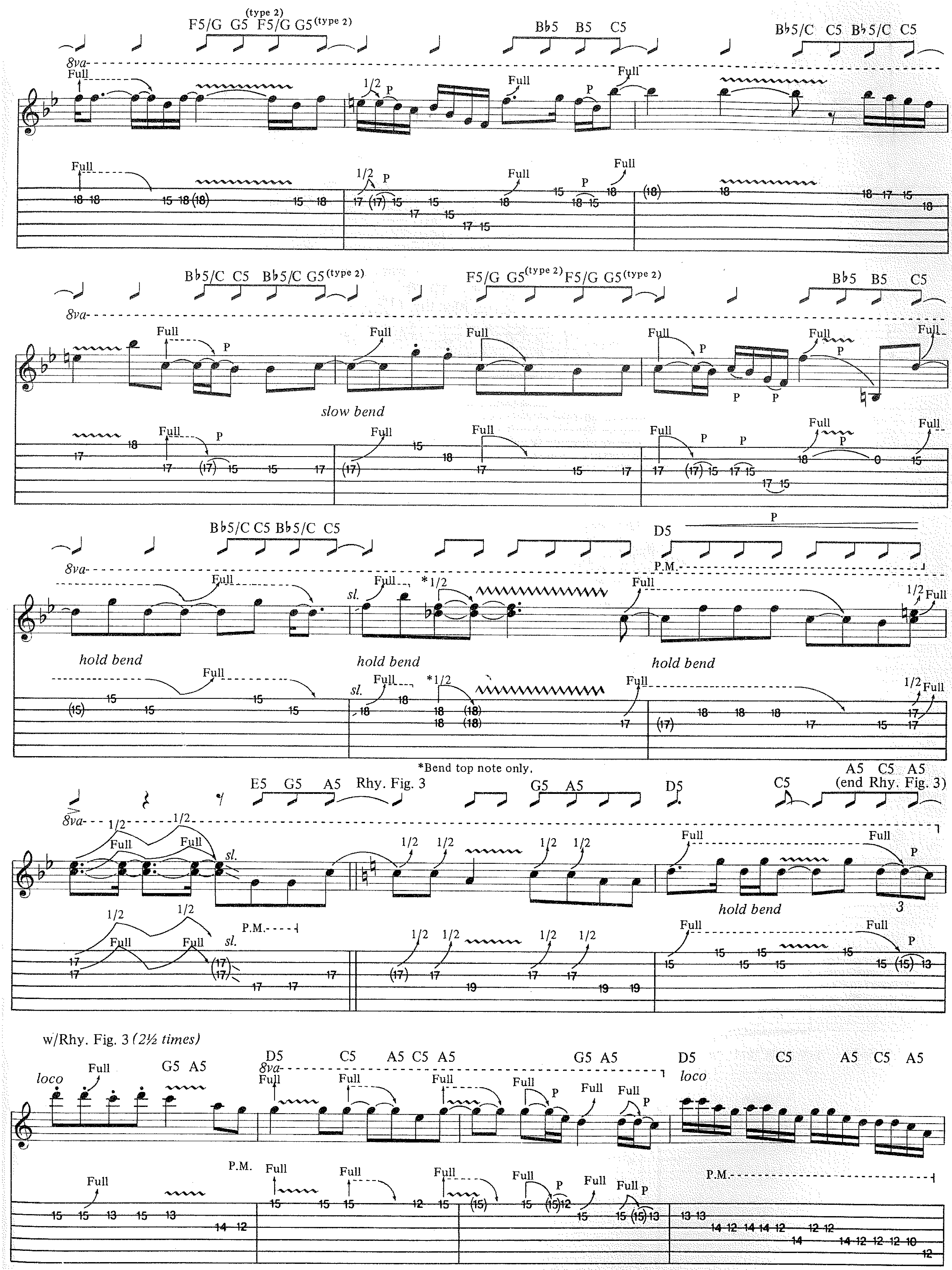
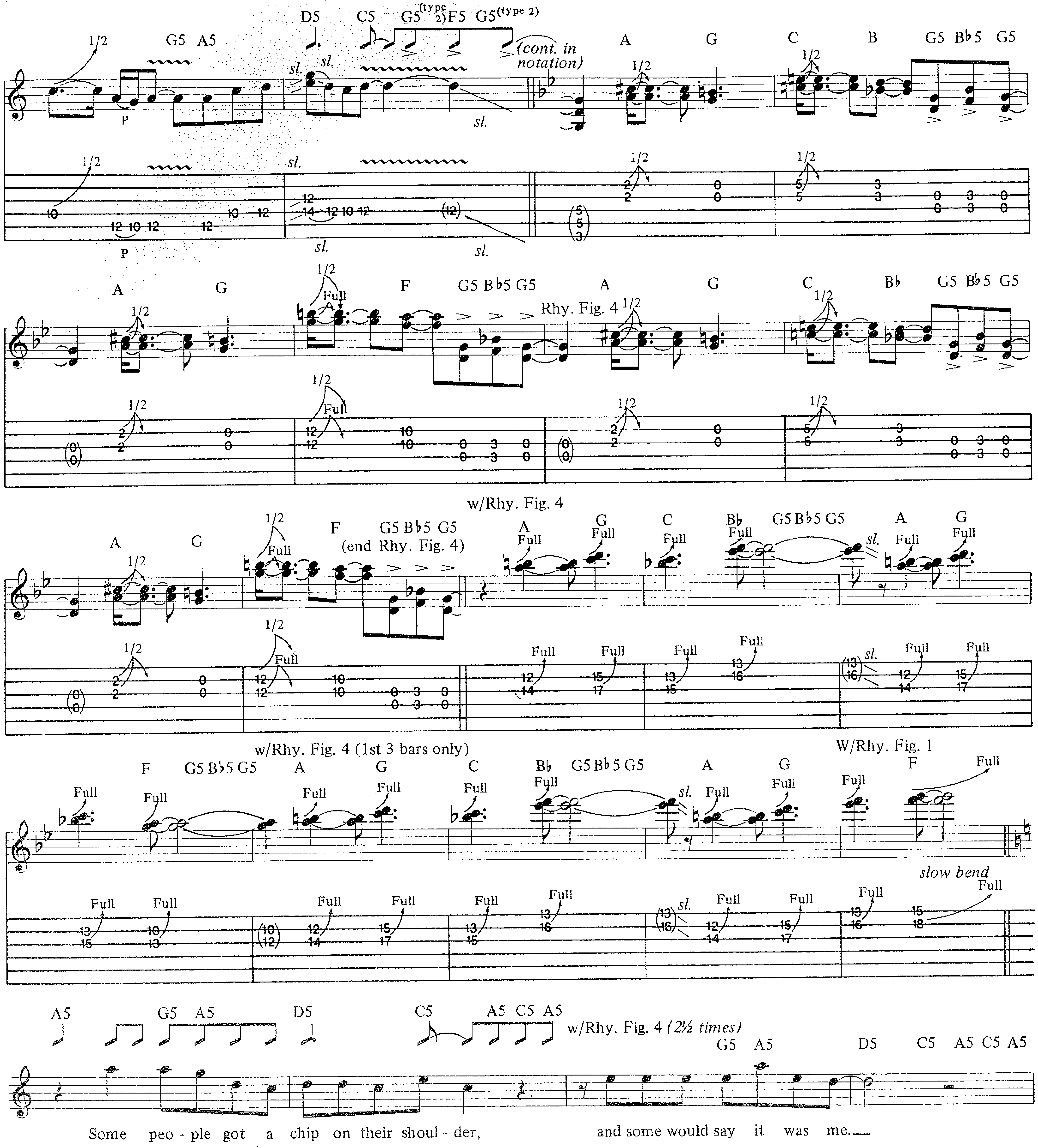

w/Rhy. Fig. 3 (first 3 bars only)
B♭5 G5
B♭5 G5
Well, you can al - ways find a place to go,
And ev - 'ry time you think you know just what you're do - in',
P.M.
if you can keep your san - i - ty.
that's when your trou - bles ex - ceed.
C5 B5 C5 C♯5 D
(Both gtrs.)
sl.
They break down the doors and they
They push me in a cor - ner just to
rape my rights but
get me to fight but
C5 B♭5/C C5 B♭5/C
(they won't touch me). Just
(they won't touch me). They
P
D
scream and yell and fight all night.
preach and yell and fight all night.
Rhy. Fig. 2
C5 B♭5/C C5 B♭5/C
(You can't tell me.)
(You can't tell me.)
(end Rhy. Fig. 2)

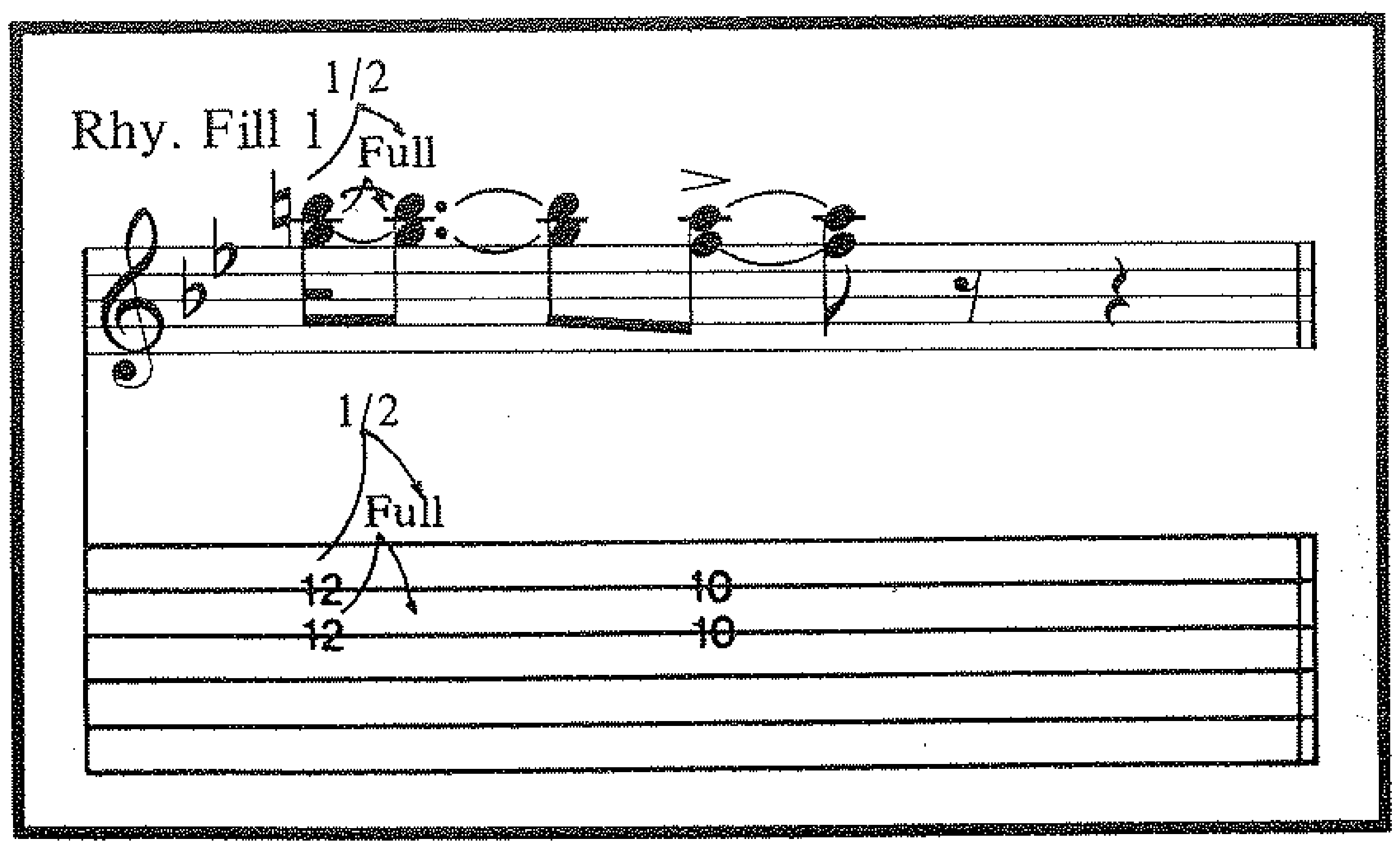

w/Rhy. Fig. 2 (1½ times)
D
C5
B♭5/C
C5
B♭5/C
I lose my head.
I lose my head.
I close my eyes.
I close my eyes.
(They won't touch me.)
(They won't touch me.)
D
(Both gtrs.)
C5
P.M.
B♭5
G5 B♭5 G5
'Cause I got some-thin' I been build-in' up in-side
'Cause I got some-thin' I been build-in' up in-side.
for so fuck-ing long.
I'm al-read-y gone.
They're out ta
Chorus
w/Rhy. Fig. 1 (3½ times)
C5 B♭5 G5 B♭5 G5
get me!
They won't catch me!
C5 B♭5 G5 B♭5 G5
I'm fuck-in'
3
in-no-cent!
C5 B♭5 G5 B♭5 G5
They won't break me!
1. w/Fill 1 (Gtr. II)
C5 B♭5 G5 B♭5 G5
2.
C5 A5 B♭5 B5
Guitar solo
C5
B♭5/C C5 B♭5/C C5
B♭5/C C5 B♭/C G5(type 2)
F5/G G5(type2) F5/G G5(type 2)
1/2
Full
slight P.M.
P.M.
P.M.
B♭5 B5 C5
B♭5/C C5 B♭5/C C5
B♭5/C C5 B♭5/C G5(type 2)
1/2
Full
P.M.
P.M.
17
15
(15)
(17)

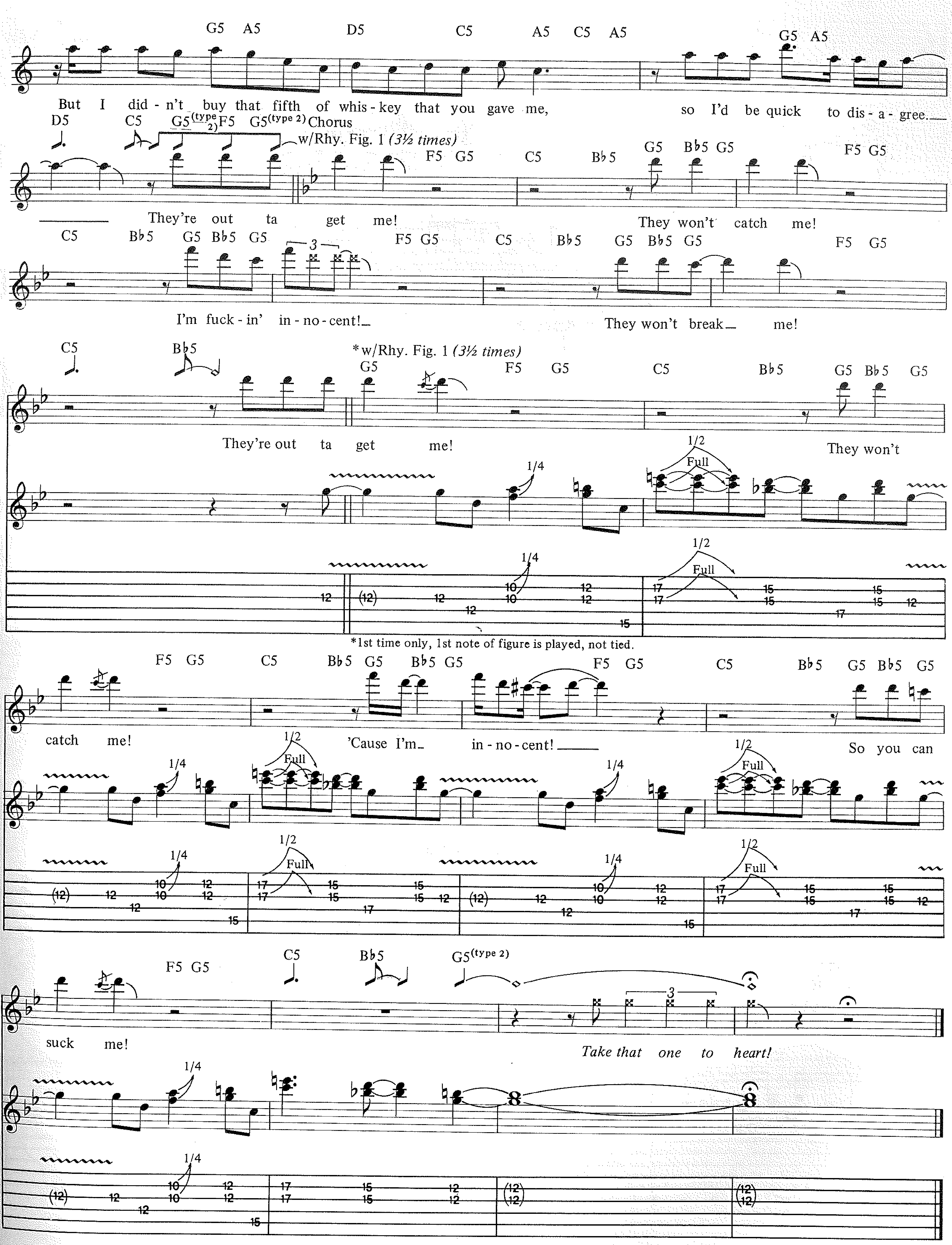

Fill 1
A.H.
(8va)
1/2
A.H.
(8va)
rake
1/2
3
3
1
1
3
(3)
(3)
A.H. pitches: E
A
B


F5/G G5(type 2) F5/G G5(type 2)
B♭5 B5 C5
B♭5/C C5 B♭5/C C5
8va
Full
1/2
P
B♭5/C C5 B♭5/C G5(type 2)
F5/G G5(type 2) F5/G G5(type 2)
B♭5 B5 C5
slow bend
B♭5/C C5 B♭5/C C5
D5
P.M.
hold bend
sl.
*1/2
hold bend
hold bend
E5 G5 A5 Rhy. Fig. 3
G5 A5
D5
C5
A5 C5 A5 (end Rhy. Fig. 3)
3
w/Rhy. Fig. 3 (2½ times)
loco
G5 A5
D5
C5
A5 C5 A5
G5 A5
D5
C5
A5 C5 A5

*Bend top note only.


D5 C5 G5(type 2) F5 G5(type 2)
1/2 G5 A5
sl. sl. (cont. in notation) sl.
P
A G C B G5 B♭5 G5
1/2
A G F G5 B♭5 G5 A G C B♭ G5 B♭5 G5
Full
Rhy. Fig. 4
w/Rhy. Fig. 4
A G F G5 B♭5 G5 (end Rhy. Fig. 4) A G C B♭ G5 B♭5 G5 A G
Full
w/Rhy. Fig. 4 (1st 3 bars only)
W/Rhy. Fig. 1
F G5 B♭5 G5 A G C B♭ G5 B♭5 G5 A G F
slow bend
A5 G5 A5 D5 C5 A5 C5 A5
w/Rhy. Fig. 4 (2½ times)
G5 A5 D5 C5 A5 C5 A5
Some peo - ple got a chip on their shoul - der, and some would say it was me.

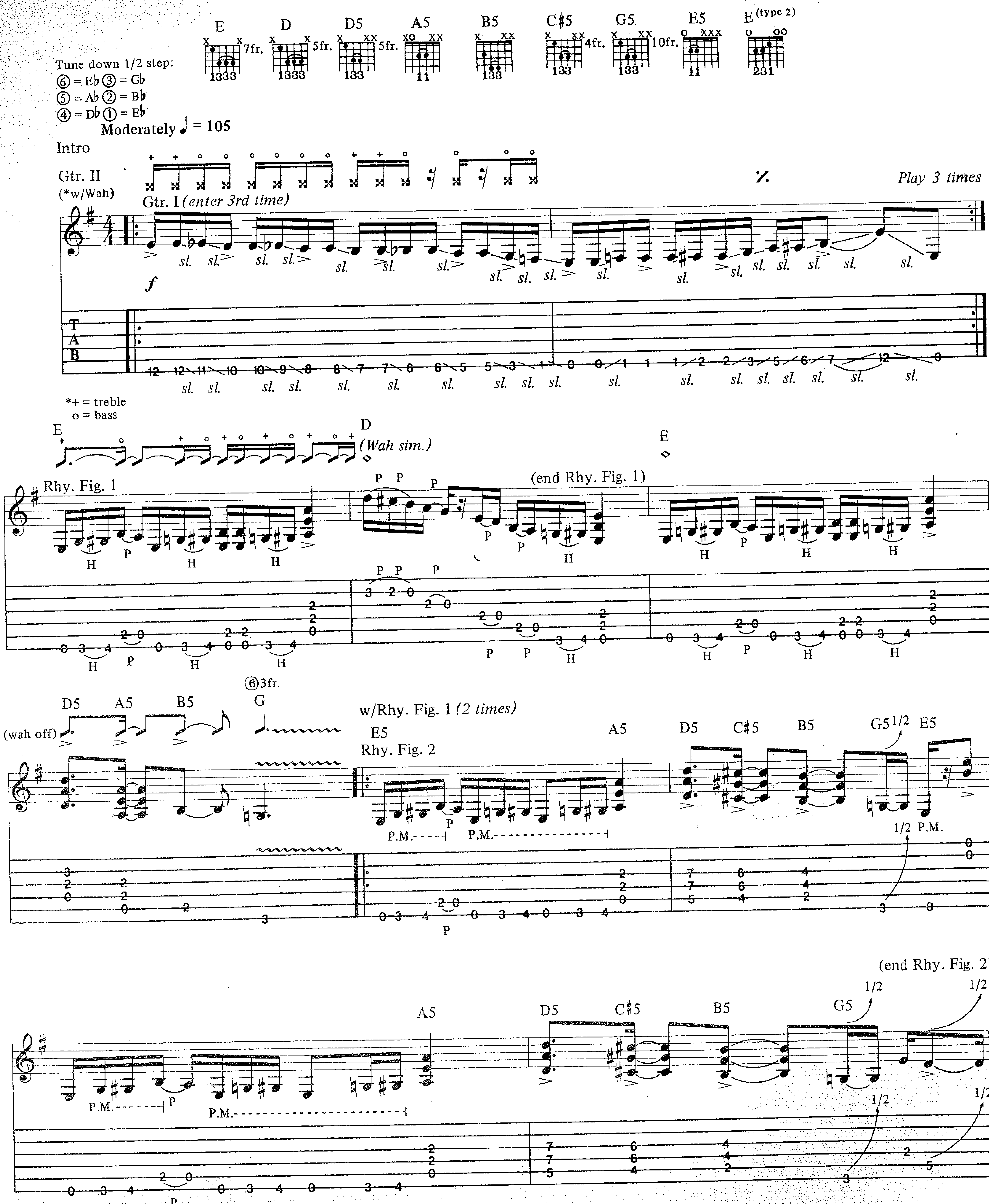

Rhy. Fill 1
1/2
Full


G5 A5 D5 C5 A5 C5 A5 G5 A5
But I did - n't buy that fifth of whis - key that you gave me, so I'd be quick to dis - a - gree.
D5 C5 G5(type 2) F5 G5(type 2)
Chorus
w/Rhy. Fig. 1 (3½ times)
F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5
They're out ta get me! They won't catch me!
C5 B♭5 G5 B♭5 G5 F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5
I'm fuck - in' in - no - cent! They won't break me!
C5 B♭5
*w/Rhy. Fig. 1 (3½ times)
G5 F5 G5 C5 B♭5 G5 B♭5 G5
They're out ta get me! They won't
1/4
1/2
Full
F5 G5 C5 B♭5 G5 B♭5 G5 F5 G5 C5 B♭5 G5 B♭5 G5
catch me! 'Cause I'm in - no - cent! So you can
F5 G5 C5 B♭5 G5(type 2)
suck me! Take that one to heart!

*1st time only, 1st note of figure is played, not tied.

MR. BROWNSTONE

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler


E
D
D5
A5
B5
C♯5
G5
E5
E (type 2)
7fr.
5fr.
5fr.
4fr.
10fr.
1333
1333
133
11
133
133
133
11
231
Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭
Moderately ♩ = 105
Intro
Gtr. II
(*w/Wah)
Gtr. I (enter 3rd time)
Play 3 times
*+ = treble
o = bass
Rhy. Fig. 1
(Wah sim.)
(end Rhy. Fig. 1)
(wah off)
⑥3fr.
w/Rhy. Fig. 1 (2 times)
Rhy. Fig. 2
P.M.
(end Rhy. Fig. 2

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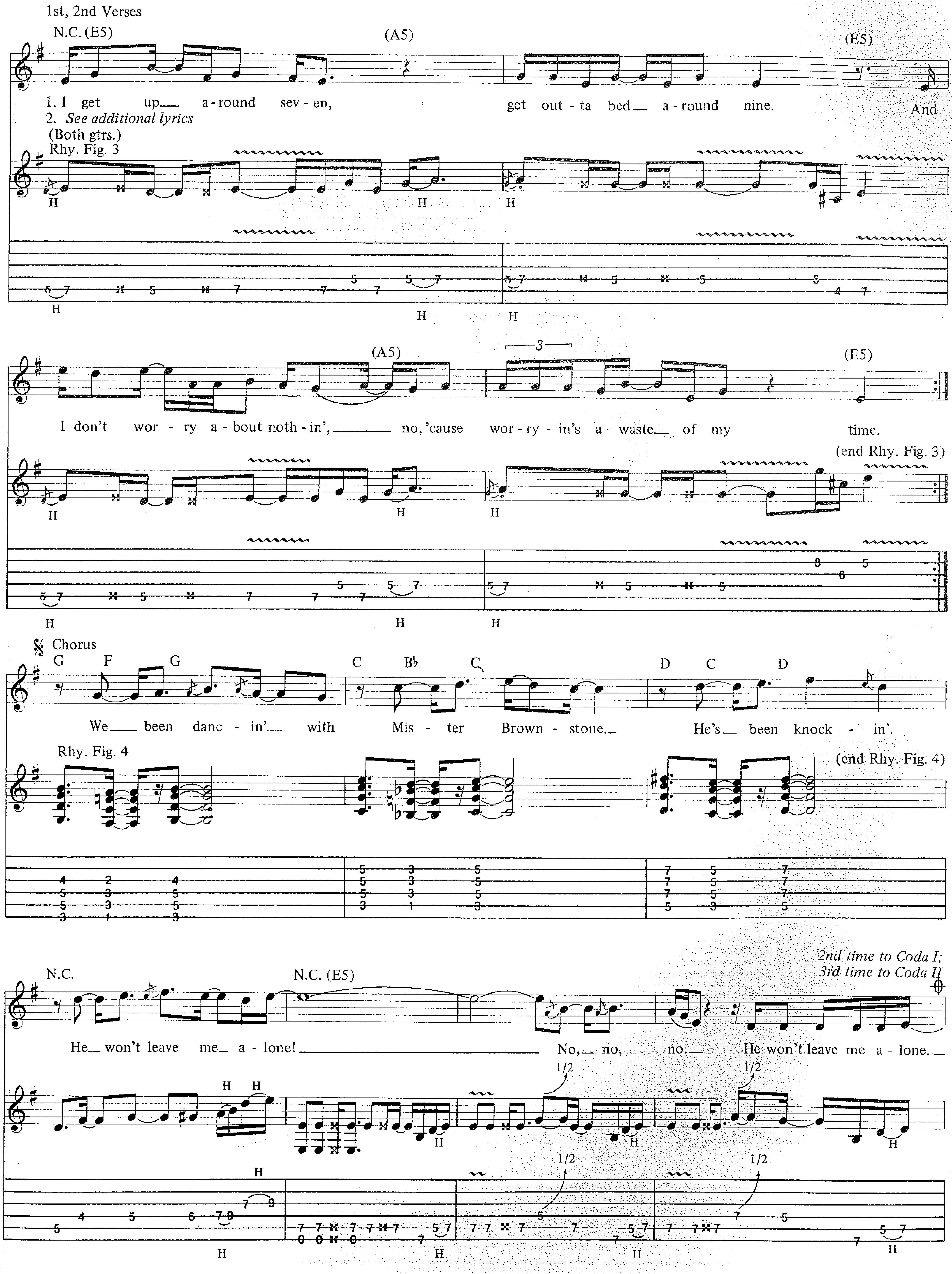
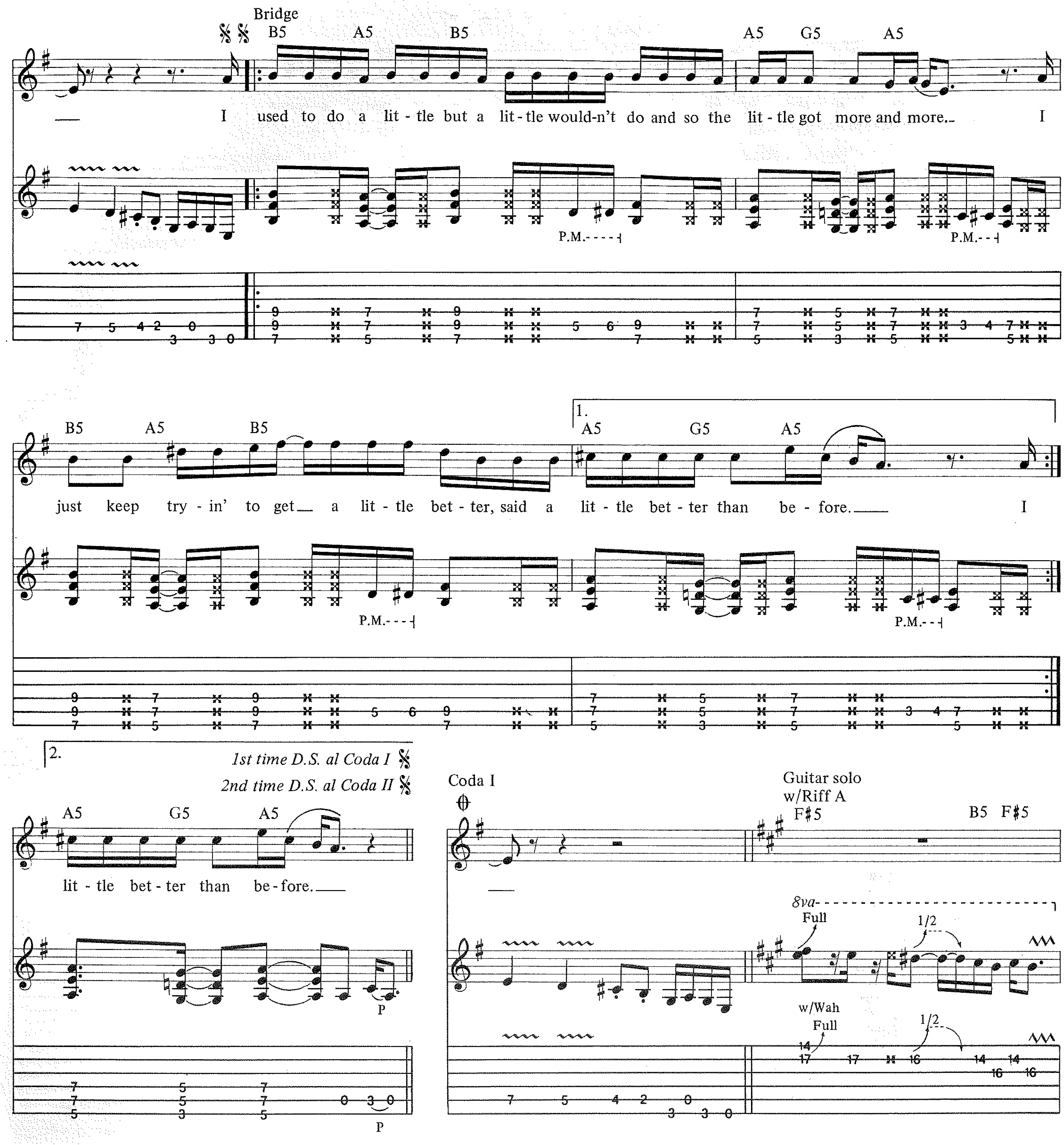
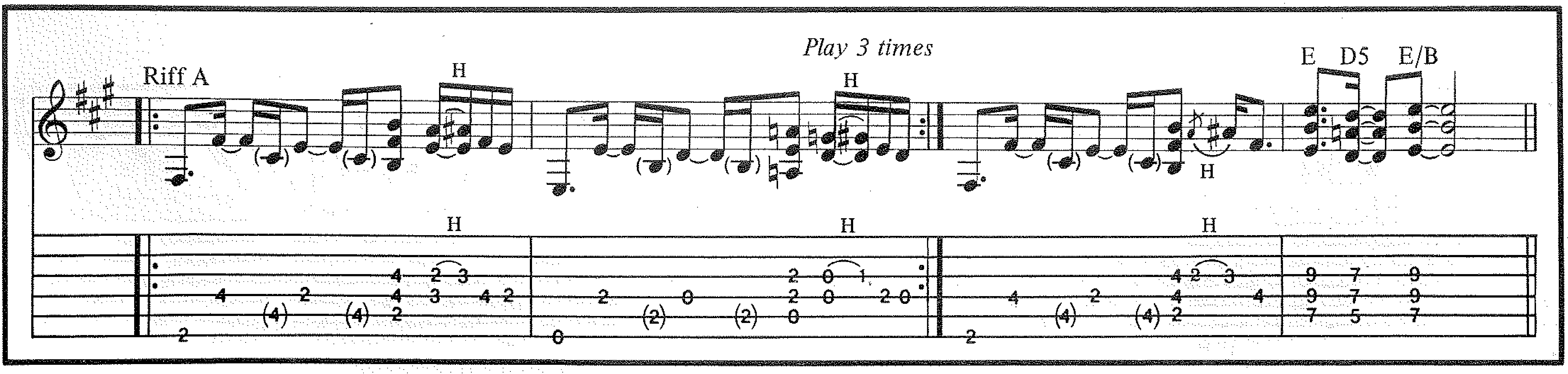
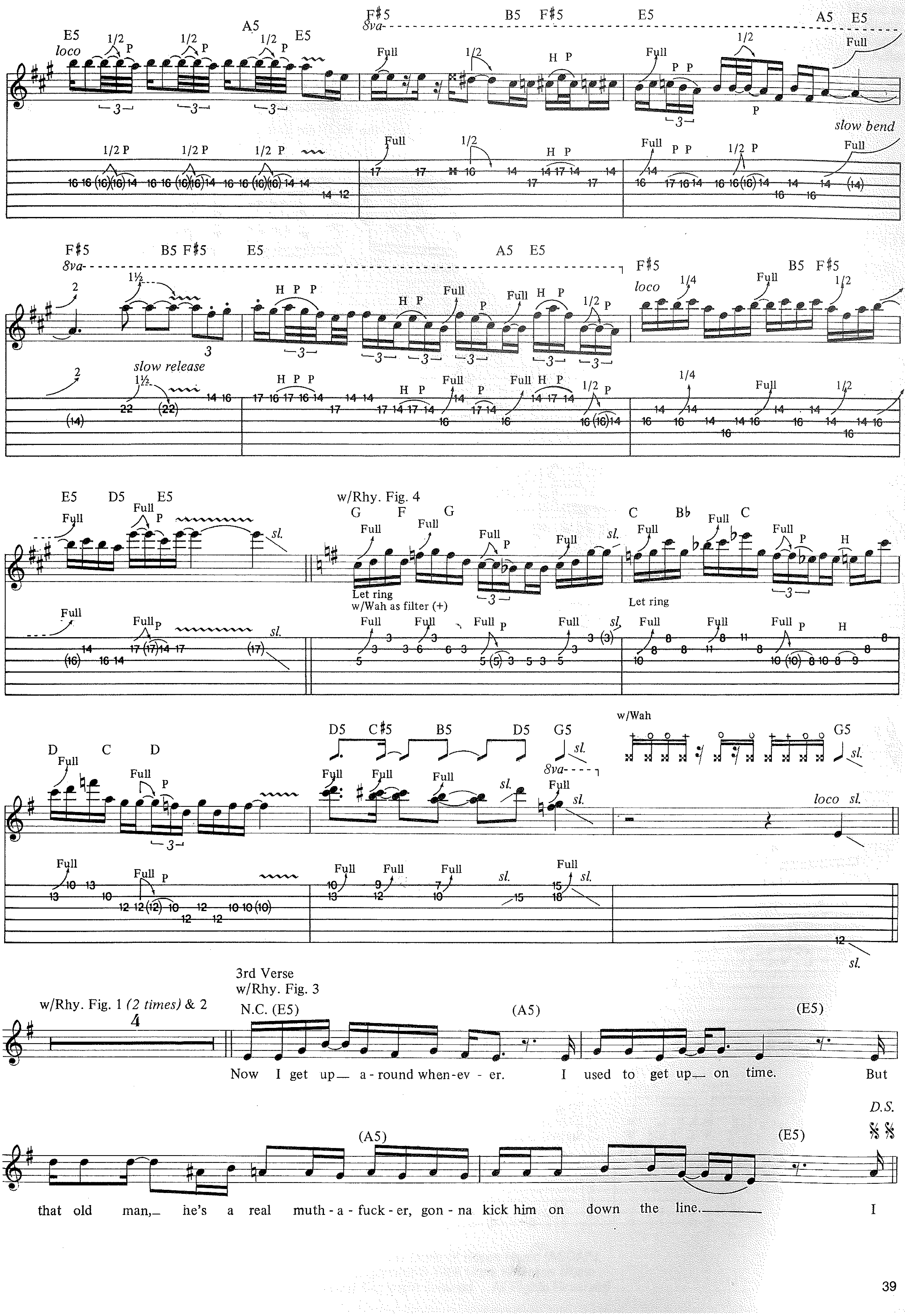
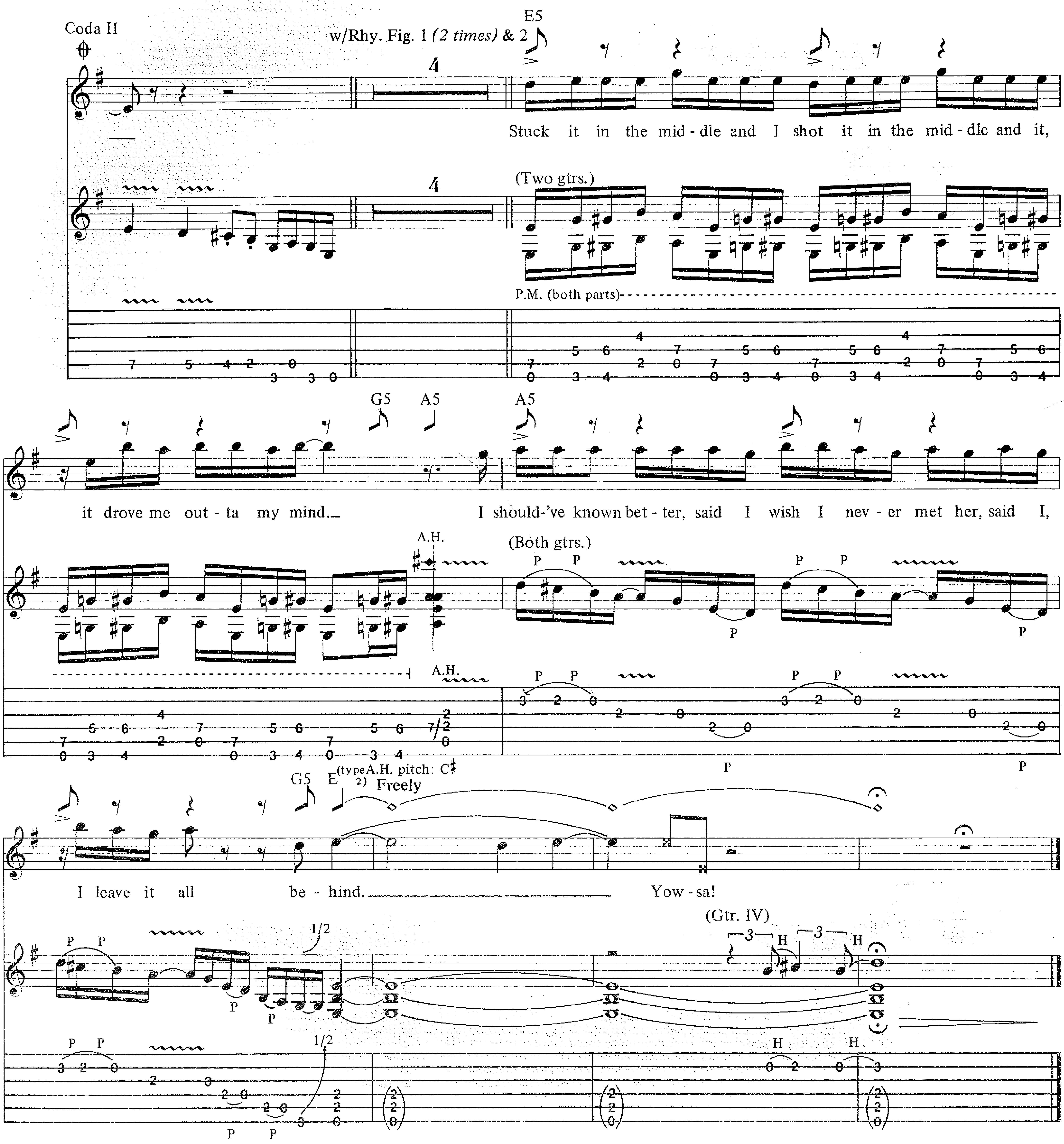

1st, 2nd Verses
N.C. (E5)
(A5)
(E5)
1. I get up around seven, get out-ta bed around nine. And
2. See additional lyrics
(Both gtrs.)
Rhy. Fig. 3
(A5)
(E5)
I don't wor-ry a-bout noth-in', no, 'cause wor-ry-in's a waste of my time.
(end Rhy. Fig. 3)
Chorus
G F G C B♭ C D C D
We been danc-in' with Mis-ter Brown-stone. He's been knock-in'.
Rhy. Fig. 4
(end Rhy. Fig. 4)
N.C.
N.C. (E5)
He won't leave me a-lone! No, no, no. He won't leave me a-lone.
2nd time to Coda I;
3rd time to Coda II
H
1/2


Bridge
B5 A5 B5 A5 G5 A5
I used to do a lit - tle but a lit - tle would-n't do and so the lit - tle got more and more. I
P.M.
B5 A5 B5
1. A5 G5 A5
just keep try - in' to get a lit - tle bet - ter, said a lit - tle bet - ter than be - fore. I
2. A5 G5 A5
1st time D.S. al Coda I
2nd time D.S. al Coda II
lit - tle bet - ter than be - fore.
P
Coda I
Guitar solo
w/Riff A
F♯5 B5 F♯5
8va
Full
1/2
w/Wah


Riff A
Play 3 times
H
E D5 E/B


E5
loco
A5
E5
F♯5
8va
B5
F♯5
E5
A5
E5
1/2
P
H
Full
slow bend
F♯5
8va
B5
F♯5
E5
A5
E5
2
1½
slow release
F♯5
loco
B5
F♯5
1/4
E5
D5
E5
sl.
w/Rhy. Fig. 4
G
F
G
C
B♭
C
Let ring
w/Wah as filter (+)
Let ring
D
C
D
D5
C♯5
B5
D5
G5
w/Wah
G5
loco
sl.
w/Rhy. Fig. 1 (2 times) & 2
4
3rd Verse
w/Rhy. Fig. 3
N.C. (E5)
(A5)
(E5)
Now I get up— a-round when-ev-er. I used to get up— on time. But
(A5)
(E5)
D.S.
that old man,— he's a real muth-a-fuck-er, gon-na kick him on down the line.—— I

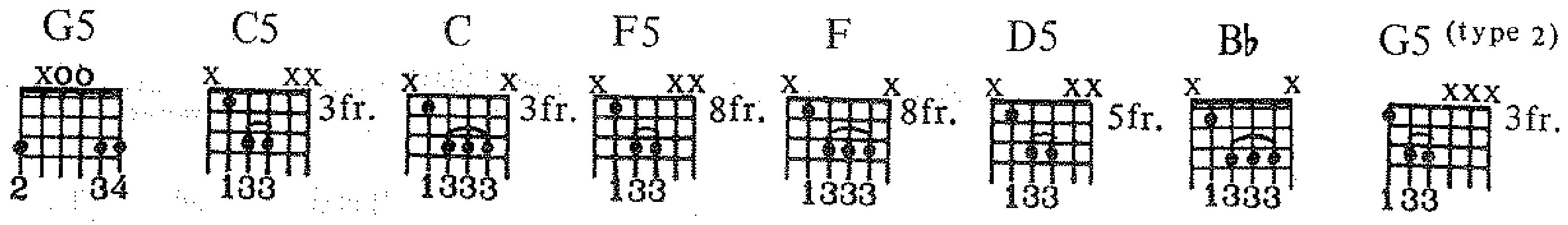

Coda II
w/Rhy. Fig. 1 (2 times) & 2
E5
4
Stuck it in the mid - dle and I shot it in the mid - dle and it,
(Two gtrs.)
P.M. (both parts)
G5 A5
A5
it drove me out - ta my mind.
I should-'ve known bet - ter, said I wish I nev - er met her, said I,
A.H.
(Both gtrs.)
P P
G5 E
(type 2)
A.H. pitch: C♯
Freely
I leave it all be - hind.
Yow - sa!
(Gtr. IV)
1/2
H
3

Additional Lyrics

2. The show usually starts around seven.
   We go on stage around nine.
   Get on the bus around eleven,
   Sippin' a drink and feelin' fine. *(To Chorus)*

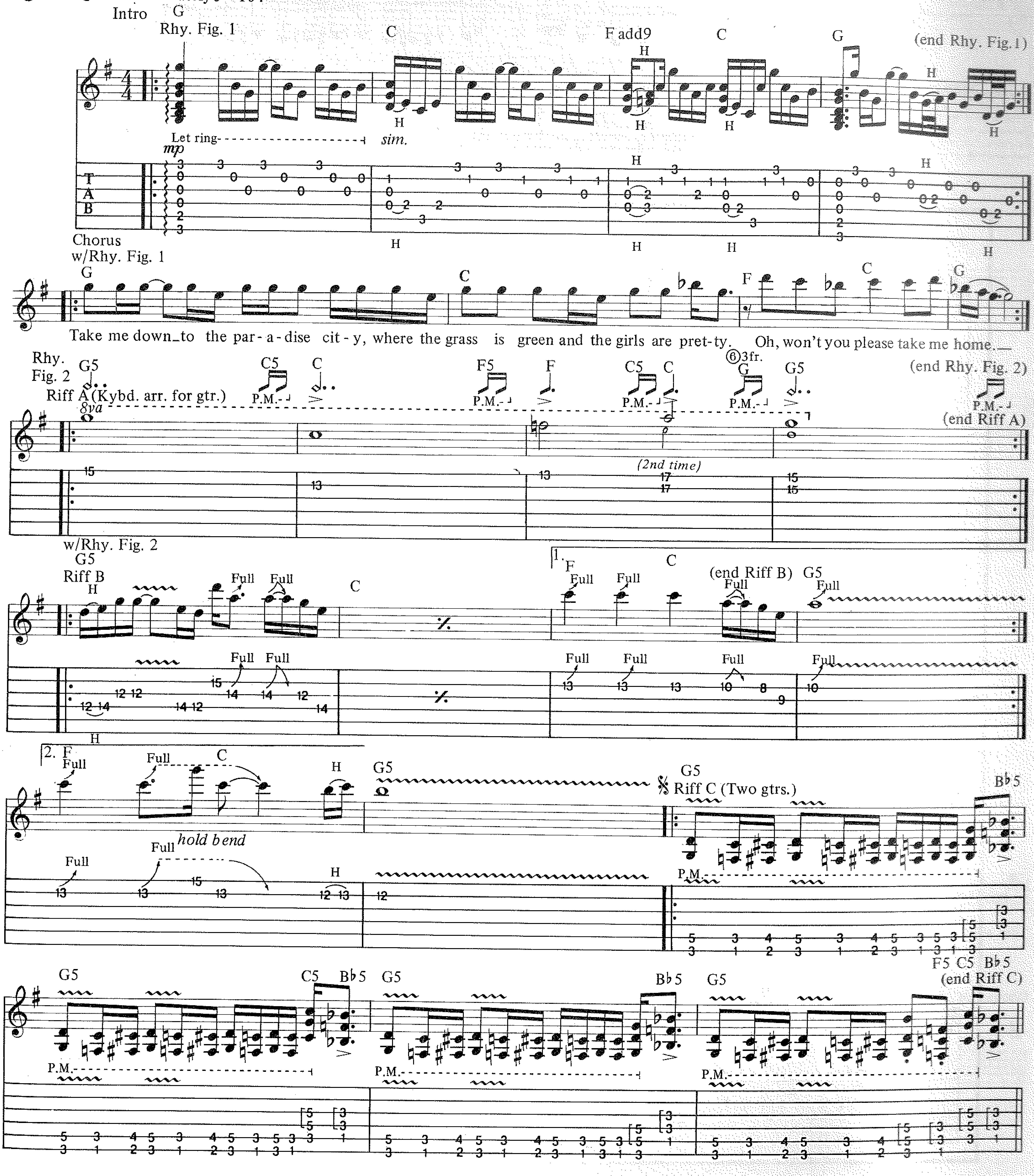
PARADISE CITY

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler


G5
C5
C
F5
F
D5
B♭
G5 (type 2)
3fr.
3fr.
8fr.
8fr.
5fr.
3fr.

Tune down ½ step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭ Moderately ♩ = 104


Intro
Rhy. Fig. 1
G
C
F add9
C
G
(end Rhy. Fig. 1)
Let ring
mp
sim.
H
Chorus
w/Rhy. Fig. 1
G
C
F
C
G
Take me down_to the par-a-dise cit-y, where the grass is green and the girls are pret-ty. Oh, won't you please take me home._
Rhy. Fig. 2
Riff A (Kybd. arr. for gtr.)
8va
G5
C5
C
F5
F
C5
C
⑥3fr.
G
G5
P.M.
(end Rhy. Fig. 2)
(end Riff A)
(2nd time)
w/Rhy. Fig. 2
G5
Riff B
H
Full
C
1.
F
C
(end Riff B)
G5
2.
F
C
hold bend
G5
Riff C (Two gtrs.)
B♭5
F5 C5 B♭5
C5 B♭5
(end Riff C)
P.M.

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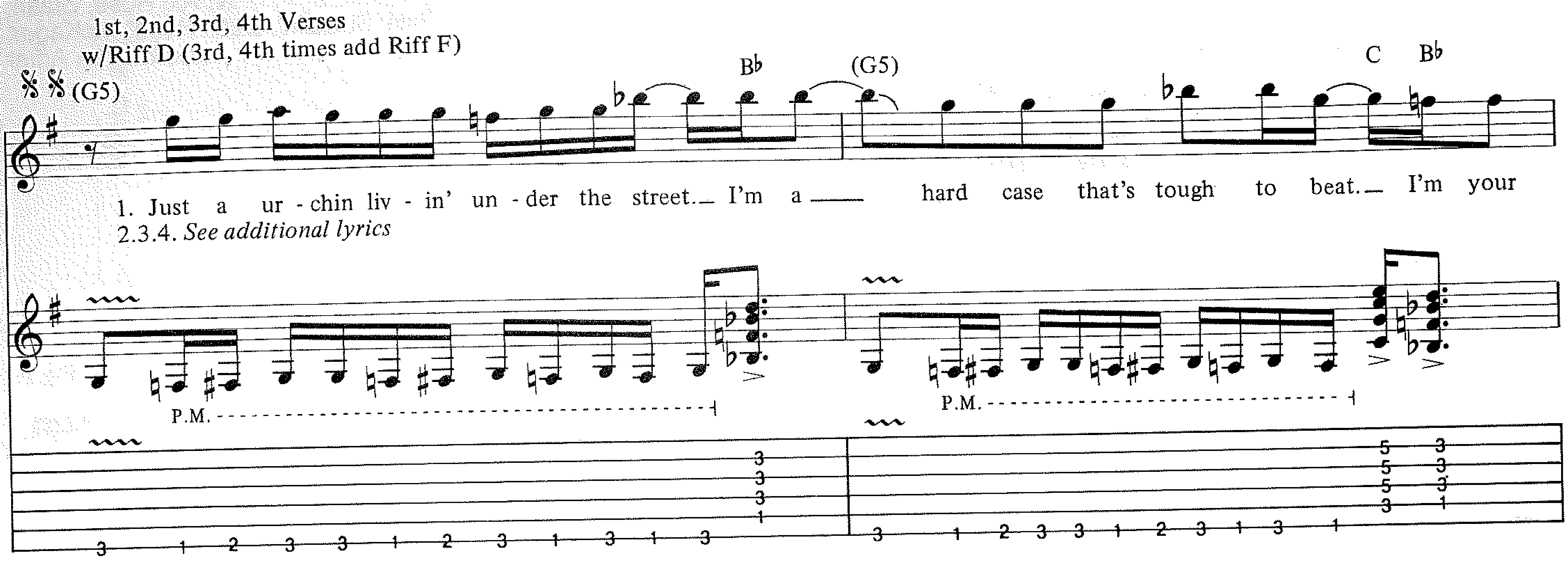
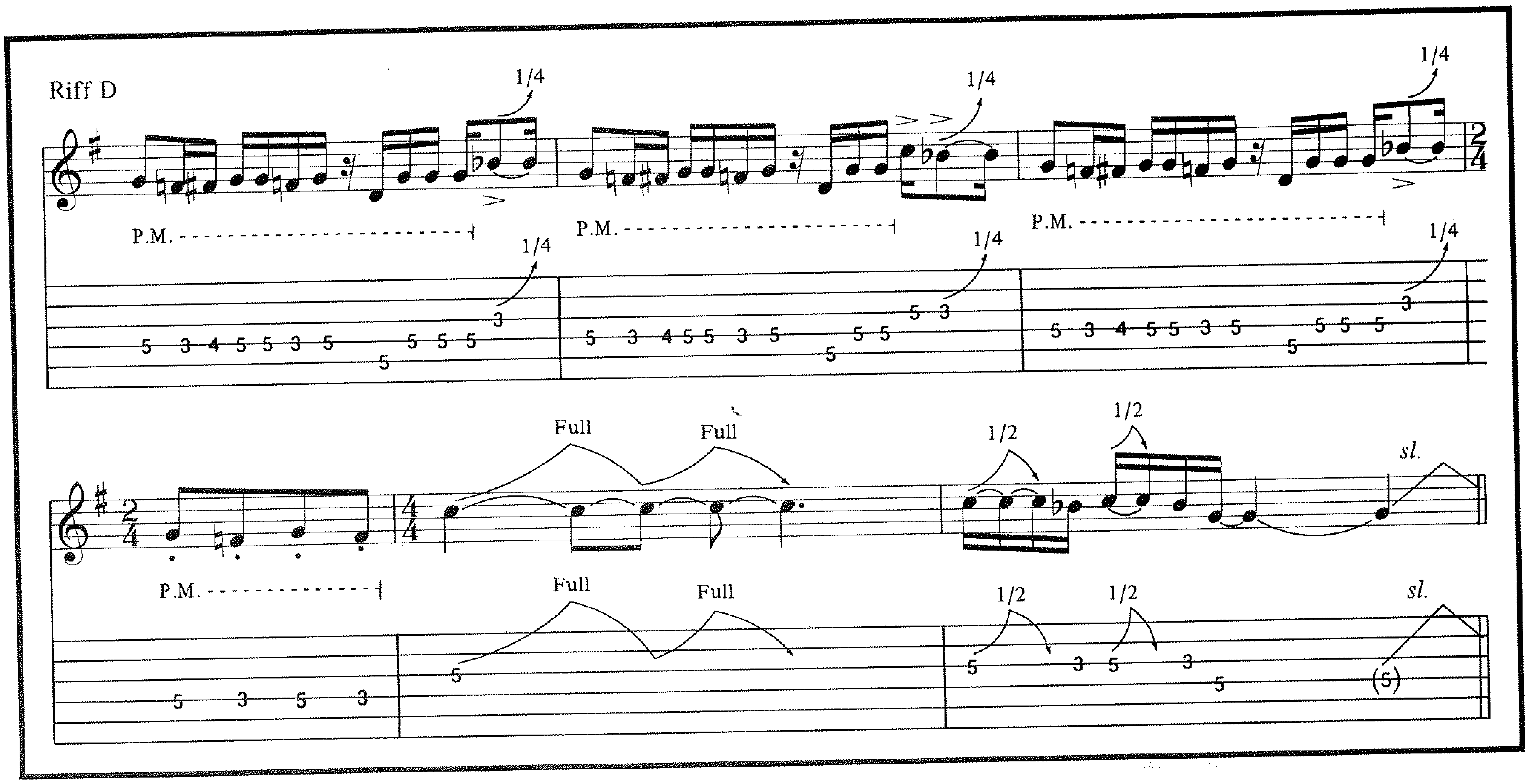
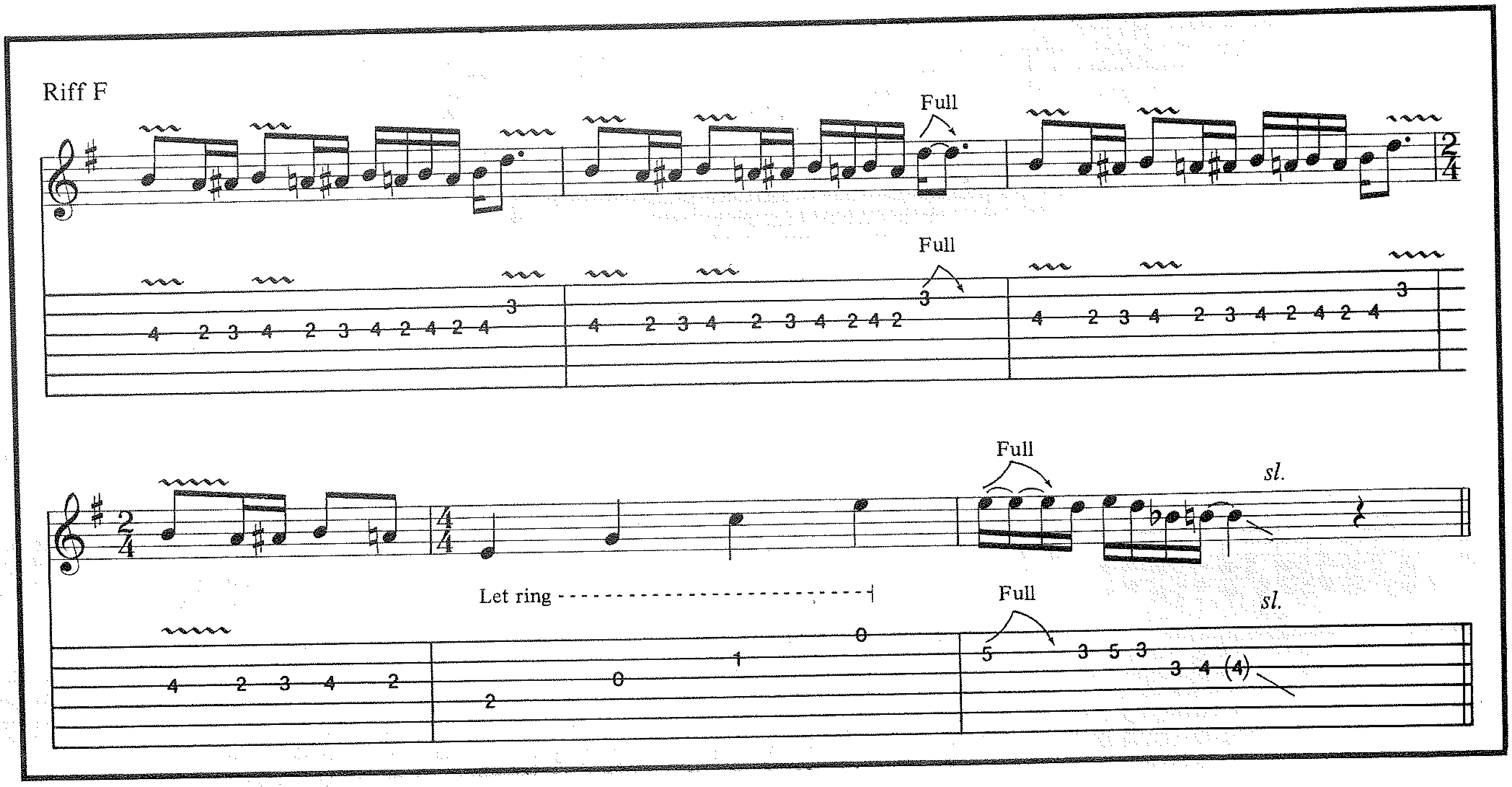
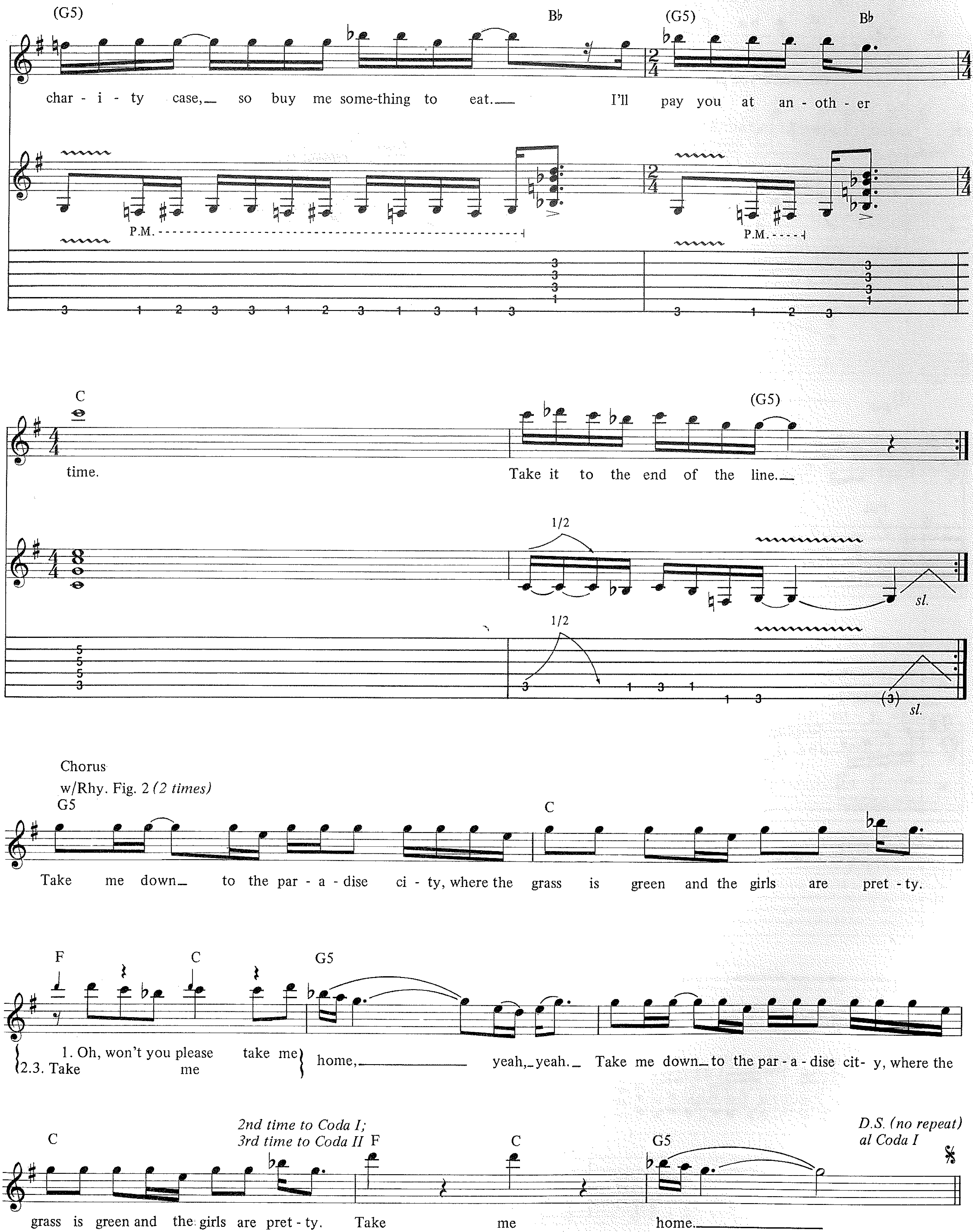
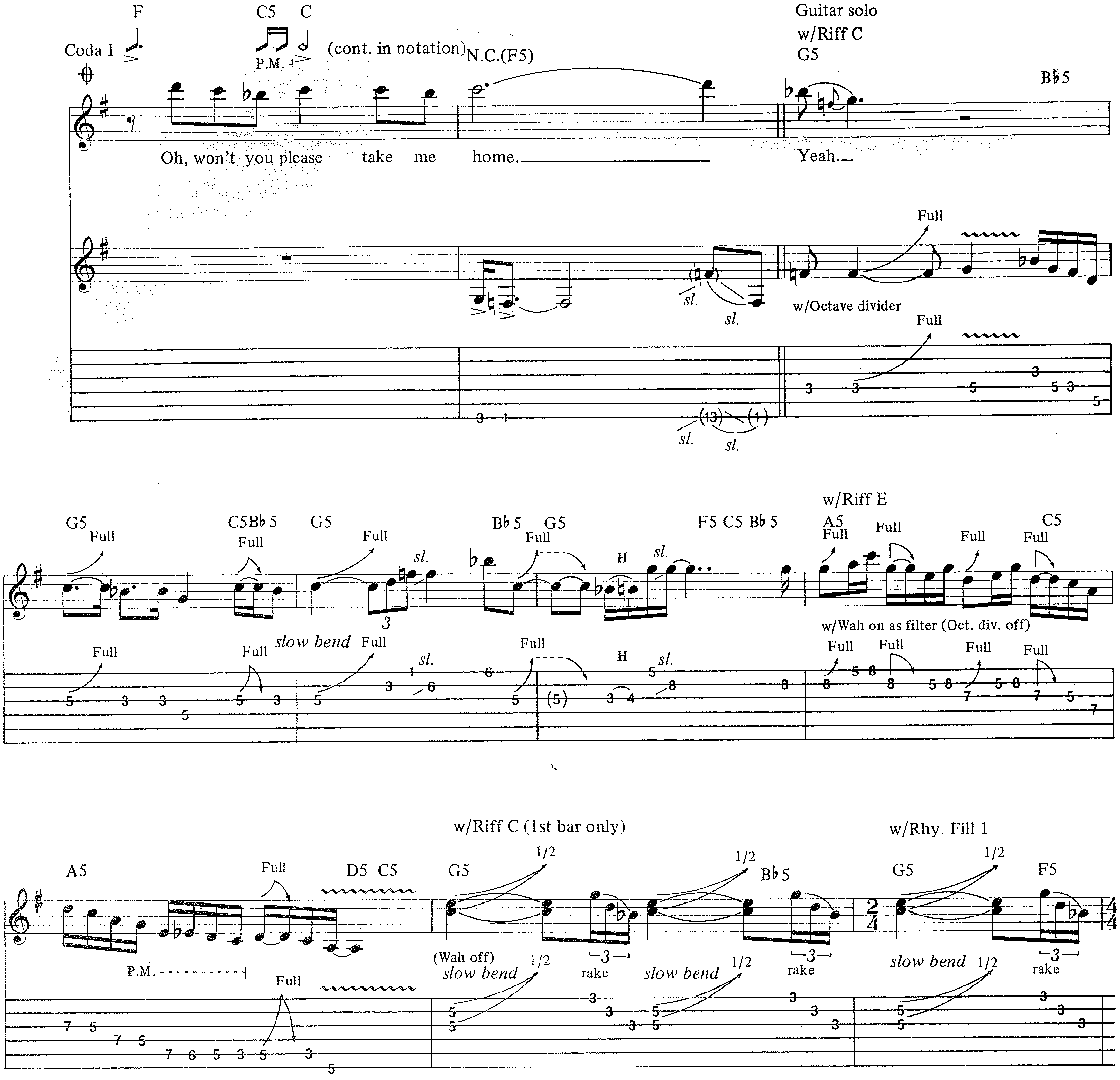
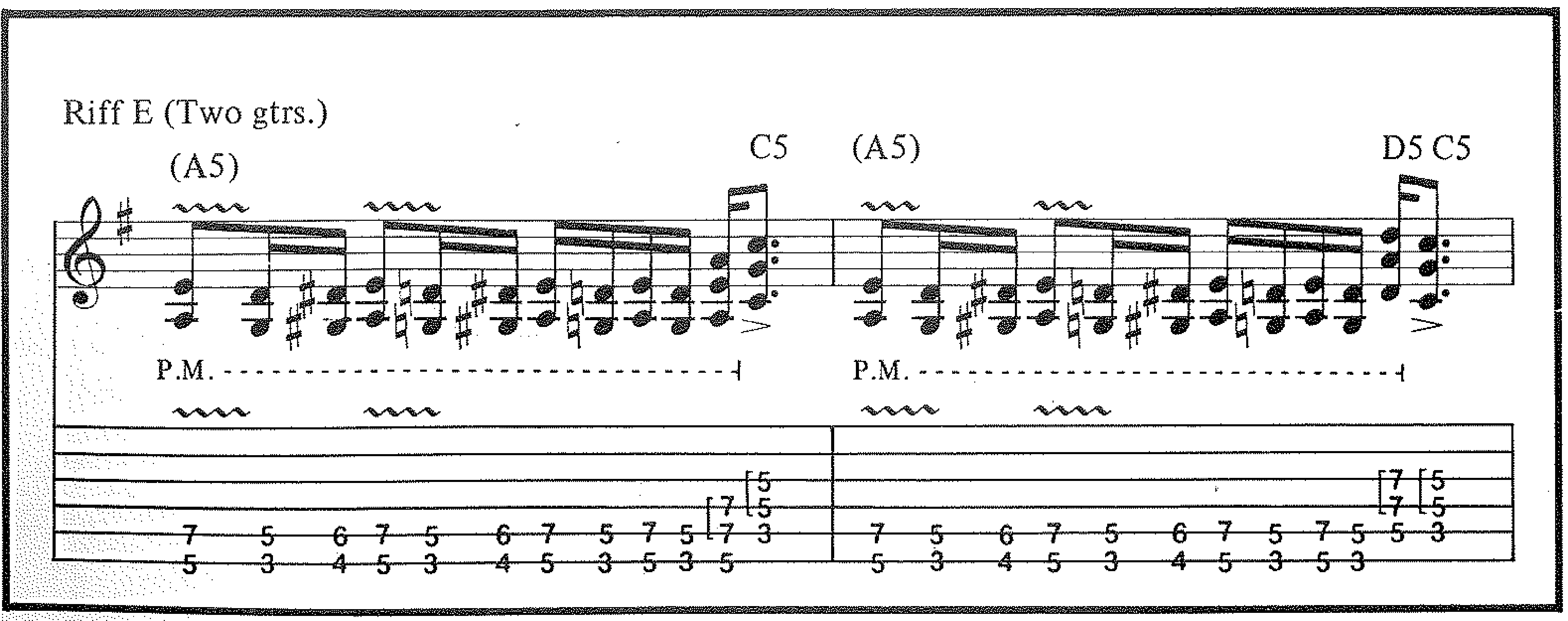

1st, 2nd, 3rd, 4th Verses
w/Riff D (3rd, 4th times add Riff F)
(G5)
B♭
(G5)
C
B♭
1. Just a ur - chin liv - in' un - der the street. I'm a hard case that's tough to beat. I'm your
2.3.4. See additional lyrics
P.M.
P.M.

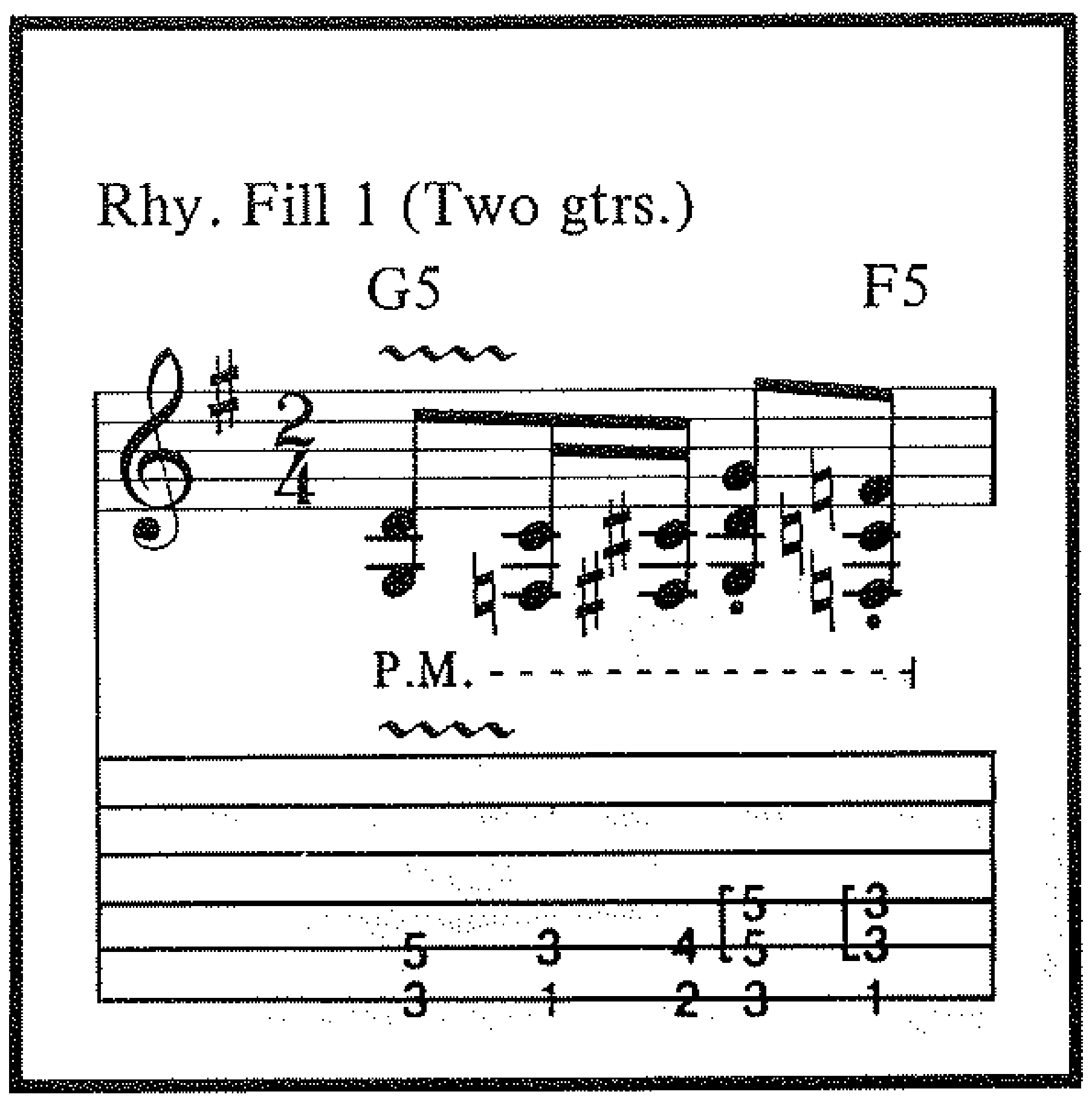

Riff D
1/4
1/4
1/4
P.M.
P.M.
P.M.
Full
Full
1/2
1/2
sl.
P.M.

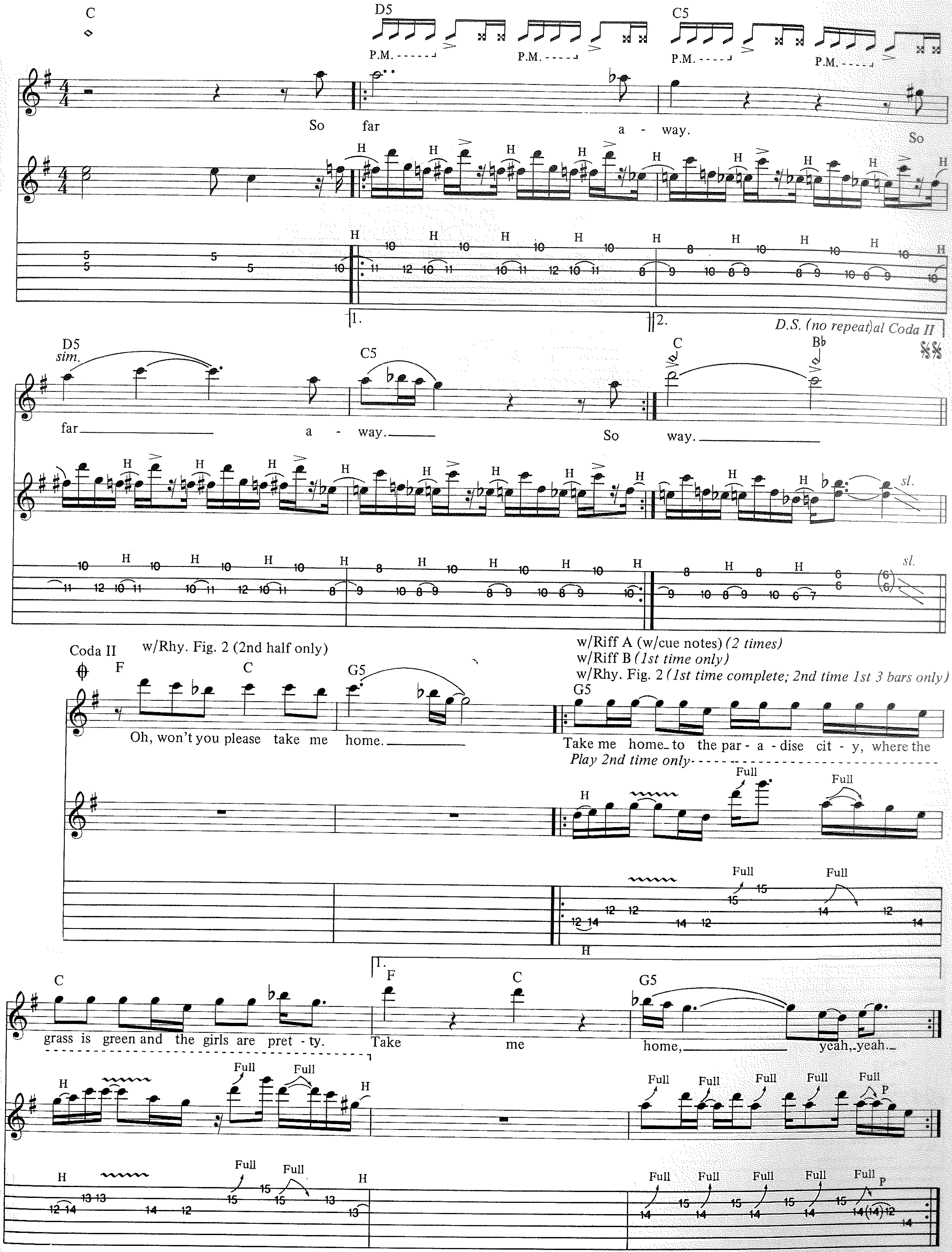

Riff F
Full
Full
Let ring
sl.

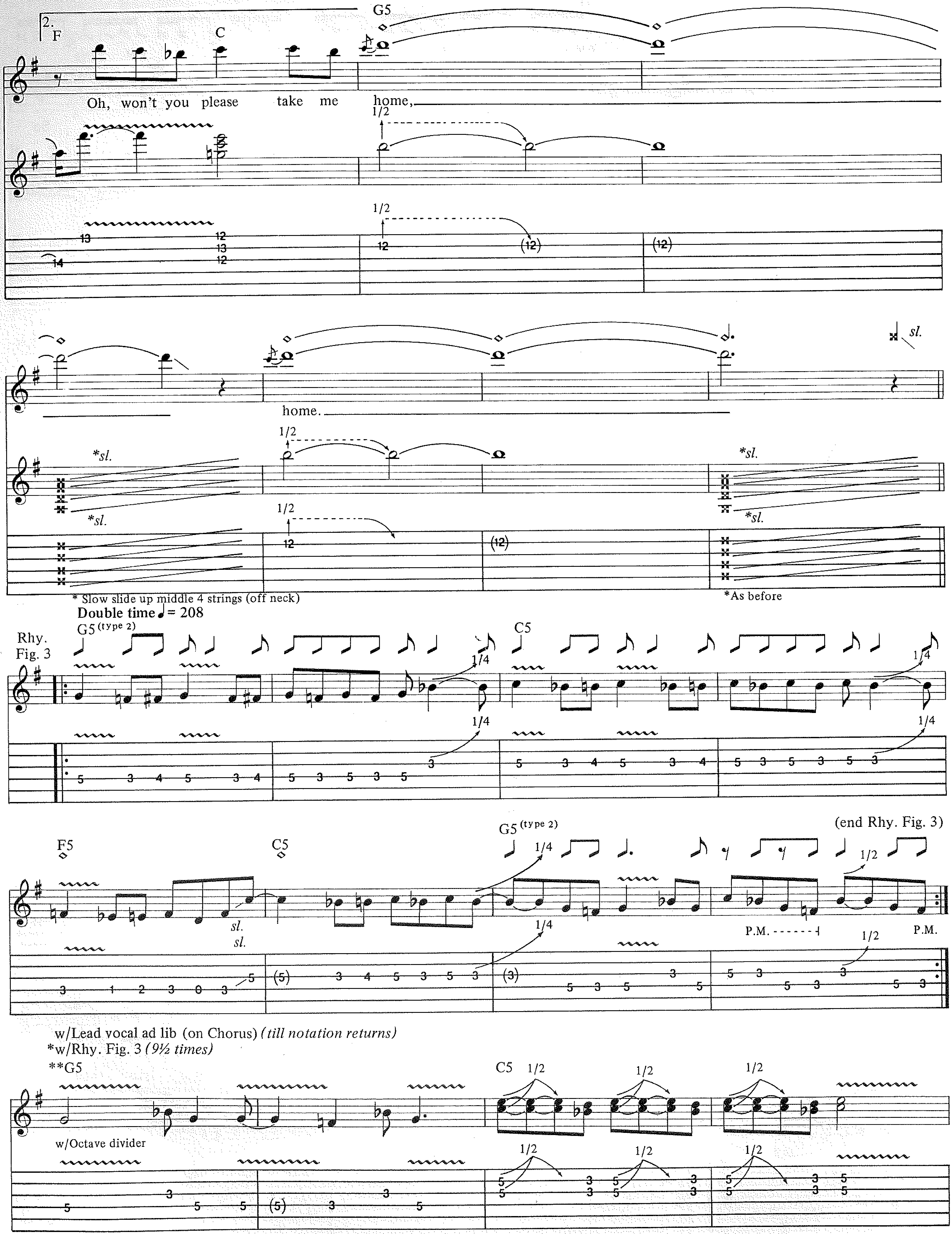

(G5)
B♭
(G5)
B♭
char - i - ty case, so buy me some-thing to eat. I'll pay you at an - oth - er
P.M.
P.M.
C
(G5)
time.
Take it to the end of the line.
1/2
1/2
sl.
sl.
Chorus
w/Rhy. Fig. 2 (2 times)
G5
C
Take me down to the par - a - dise ci - ty, where the grass is green and the girls are pret - ty.
F
C
G5
1. Oh, won't you please take me
2.3. Take me
home, yeah, yeah. Take me down to the par - a - dise cit- y, where the
C
2nd time to Coda I;
3rd time to Coda II
F
C
G5
D.S. (no repeat)
al Coda I
grass is green and the girls are pret - ty. Take me home.


Coda I
F
C5 C
P.M.
(cont. in notation)
N.C.(F5)
Guitar solo
w/Riff C
G5
B♭5
Oh, won't you please take me home.
Yeah.
Full
w/Octave divider
sl.
sl.
G5
C5B♭5
G5
B♭5
G5
F5 C5 B♭5
w/Riff E
A5
C5
Full
slow bend
H
sl.
w/Wah on as filter (Oct. div. off)
A5
D5 C5
P.M.
w/Riff C (1st bar only)
G5
B♭5
1/2
(Wah off)
slow bend
rake
w/Rhy. Fill 1
F5


Riff E (Two gtrs.)
(A5)
C5
(A5)
D5 C5
P.M.

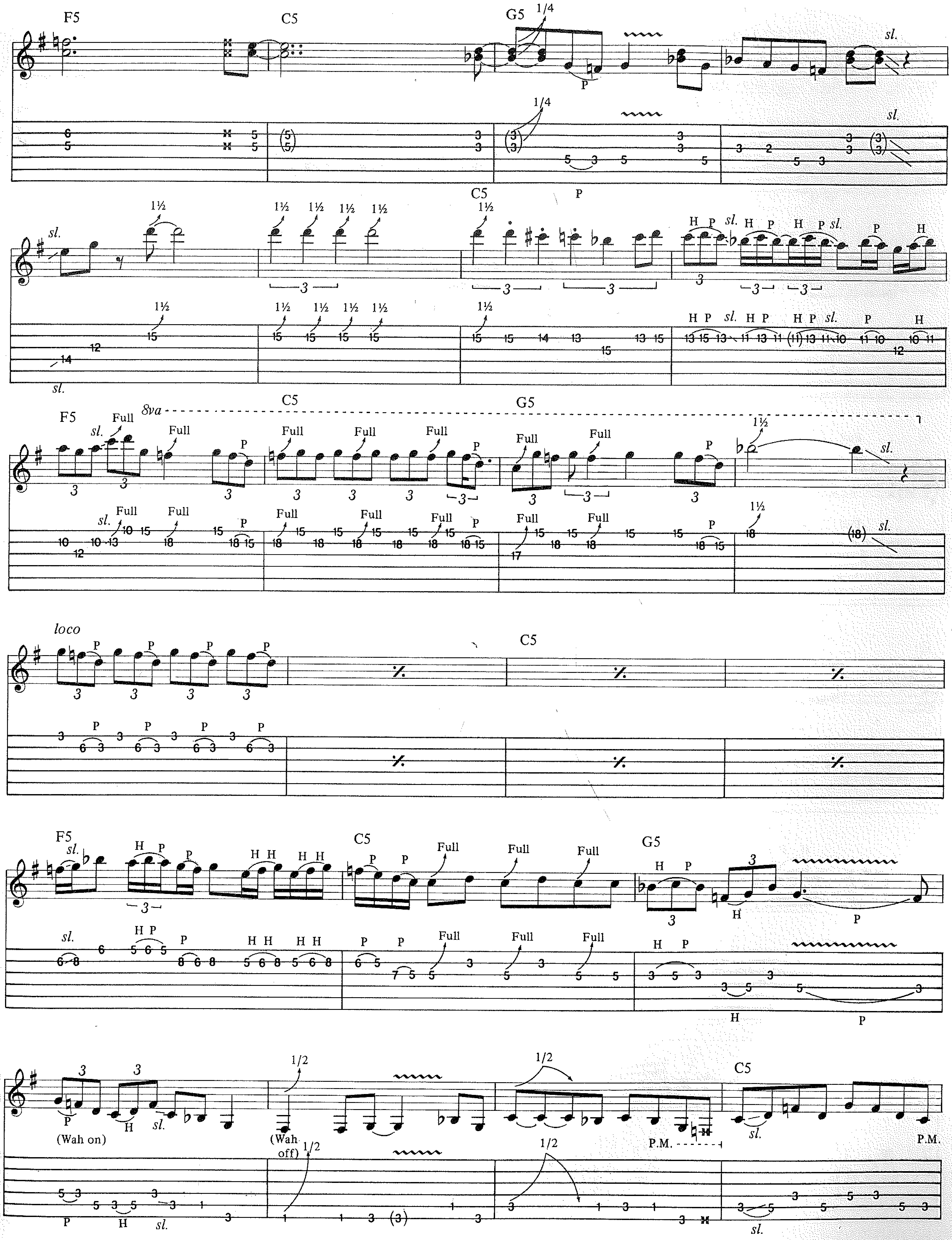

Rhy. Fill 1 (Two gtrs.)

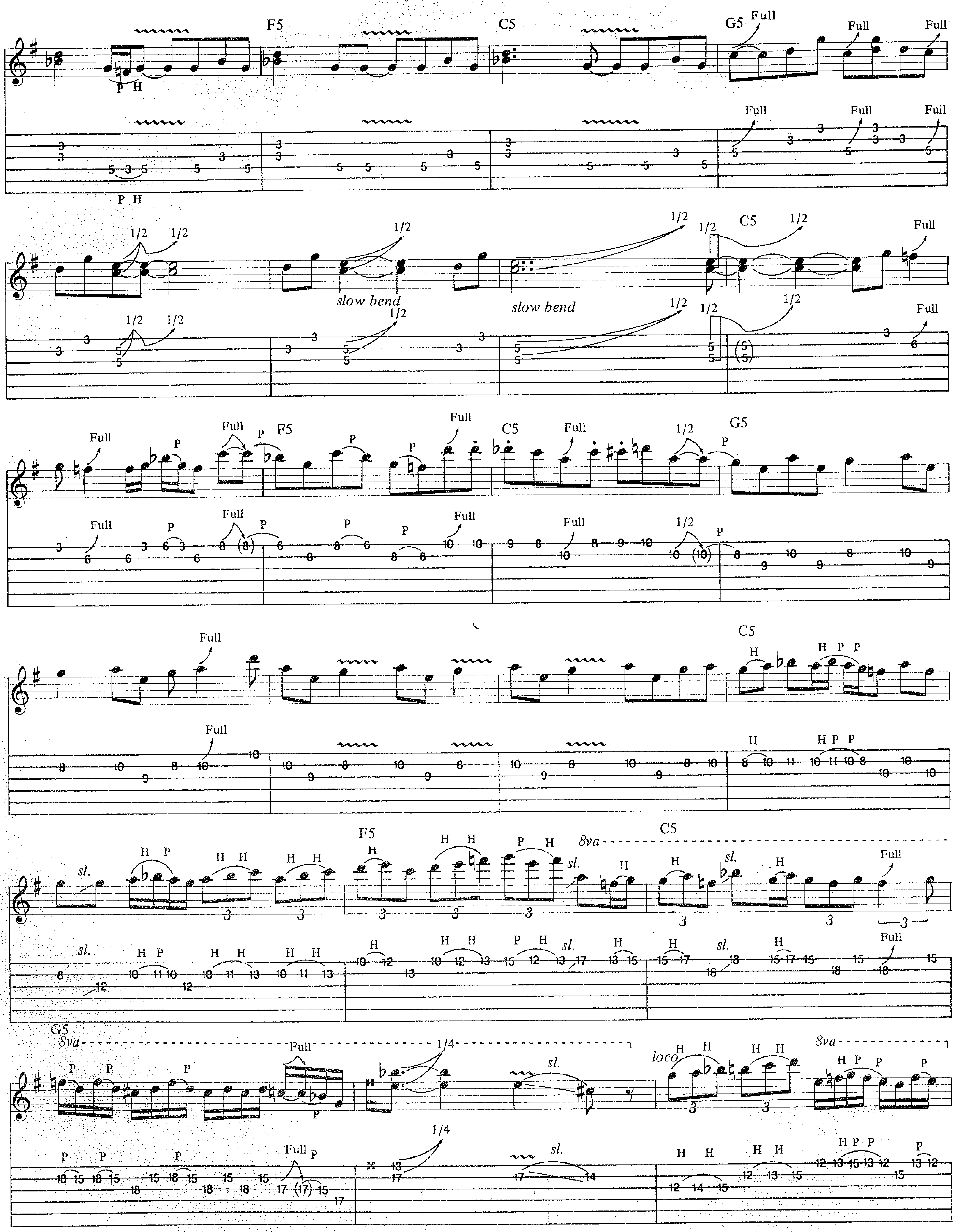

C
D5
P.M.
C5
So far a - way. So
1.
2.
D.S. (no repeat) al Coda II
D5
sim.
C5
C
B♭
far a - way. So way.
sl.
Coda II
w/Rhy. Fig. 2 (2nd half only)
F
C
G5
Oh, won't you please take me home.
w/Riff A (w/cue notes) (2 times)
w/Riff B (1st time only)
w/Rhy. Fig. 2 (1st time complete; 2nd time 1st 3 bars only)
G5
Take me home to the par - a - dise cit - y, where the
Play 2nd time only
Full
H
C
grass is green and the girls are pret - ty.
1.
F
C
G5
Take me home, yeah, yeah.
P

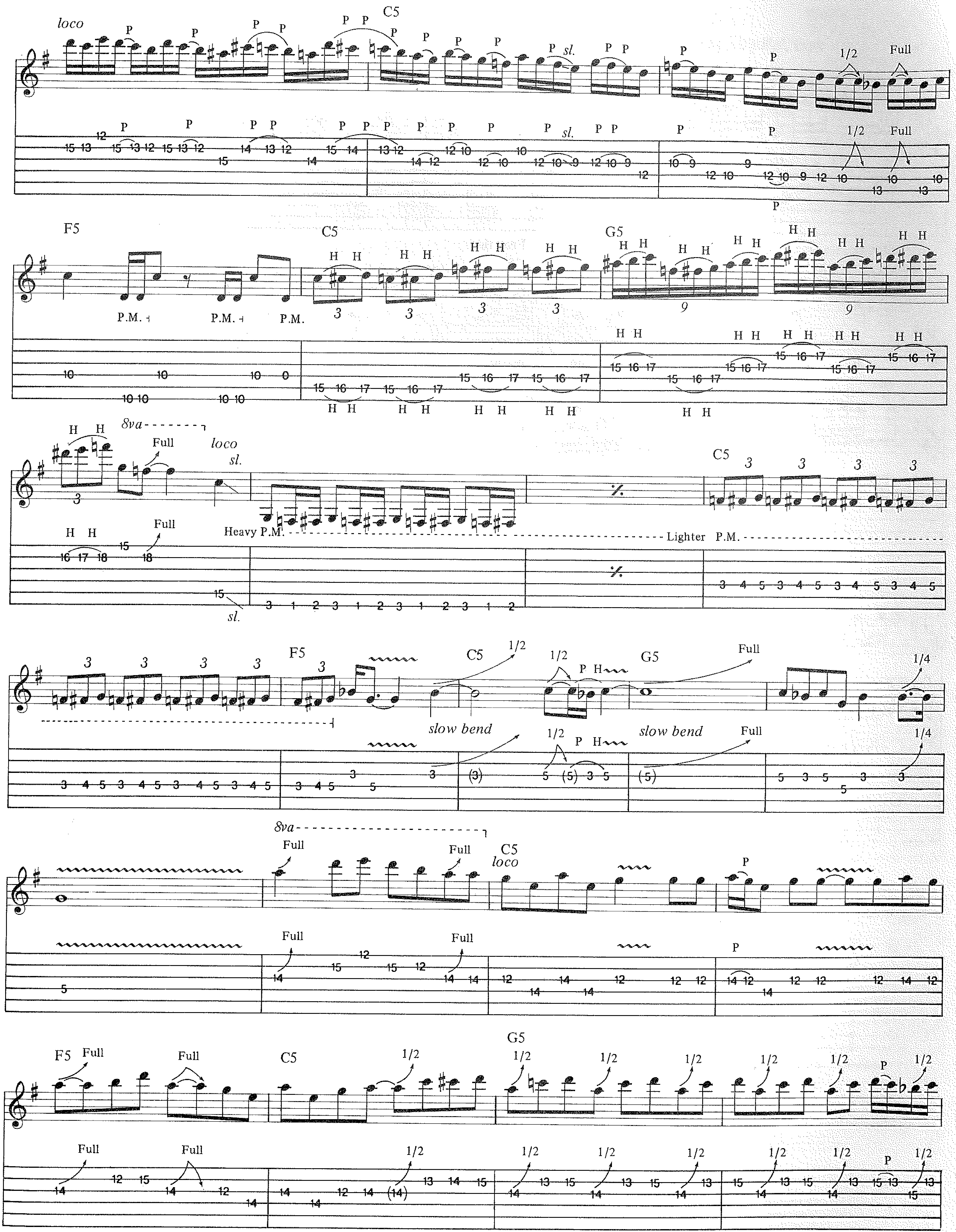

2.
F
C
G5
Oh, won't you please take me home,
1/2
13
14
12
13
12
(12)
home.
*sl.
* Slow slide up middle 4 strings (off neck)
*As before
Double time ♩ = 208
Rhy. Fig. 3
G5 (type 2)
C5
1/4
F5
sl.
G5 (type 2)
(end Rhy. Fig. 3)
P.M.
1/2
w/Lead vocal ad lib (on Chorus) (till notation returns)
*w/Rhy. Fig. 3 (9½ times)
**G5
w/Octave divider

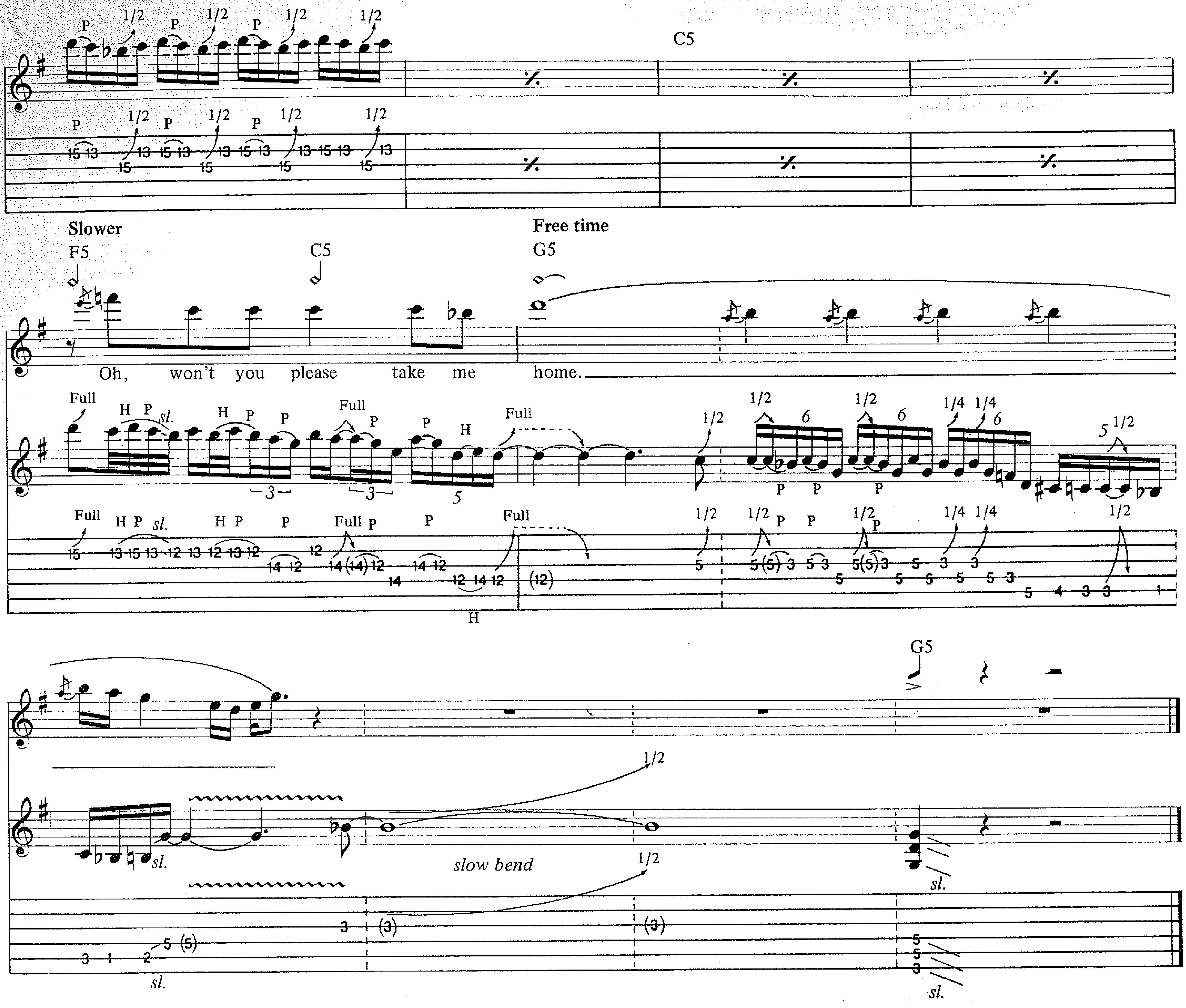
*Vary strumming rhythm at will.

** Use "type 2" till end.


F5
C5
G5
C5
F5
8va
C5
G5
loco
C5
F5
C5
G5
(Wah on)
(Wah off)
P.M.
C5
P.M.


F5
C5
G5
C5
F5
C5
G5
C5
F5
C5
G5
slow bend
slow bend
Full
1/2
1/4
P
H
sl.
8va
loco


loco
C5
P
sl.
1/2
Full
F5
P.M.
G5
H
3
9
8va
loco
sl.
Heavy P.M.
Lighter P.M.
slow bend
1/4
F5
C5
G5
slow bend
Full
8va
Full
C5
loco
F5 Full
Full
C5
G5
1/2


C5
Slower
F5
C5
Free time
G5
Oh, won't you please take me home.
Full
H P sl.
slow bend
G5
sl.

Additional Lyrics

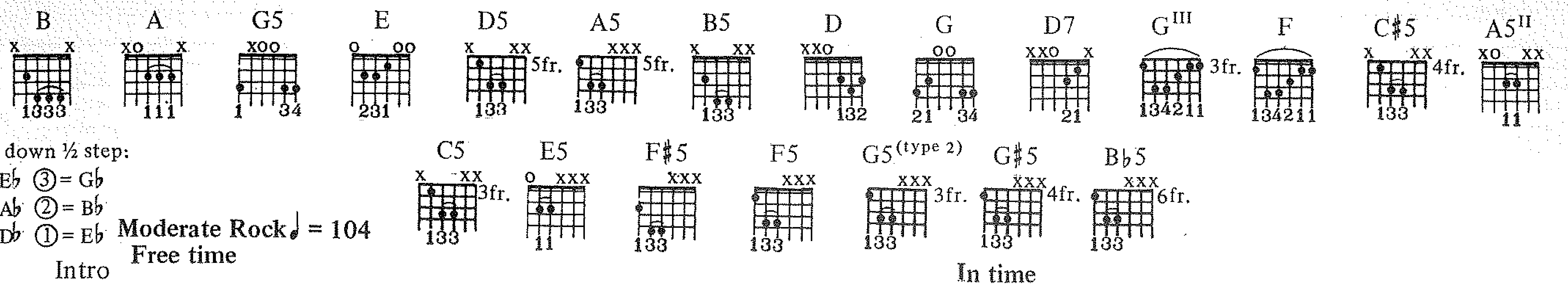
2. Ragz to richez, or so they say.
Ya gotta keep pushin' for the fortune and fame.
It's all a gamble when it's just a game.
Ya treat it like a capital crime.
Everybody's doin' their time. *(To Chorus)*

3. Strapped in the chair of the city's gas chamber,
Why I'm here I can't quite remember.
The surgeon general says it's hazardous to breathe.
I'd have another cigarette but I can't see.
Tell me who ya gonna believe? *(To Chorus)*

4. Captain America's been torn a part.
Now he's a court jester with a broken heart.
He said, "Turn me around and take me back to the start."
I must be losin' my mind. "Are you blind?"
I've seen it all a million times. *(To Chorus)*

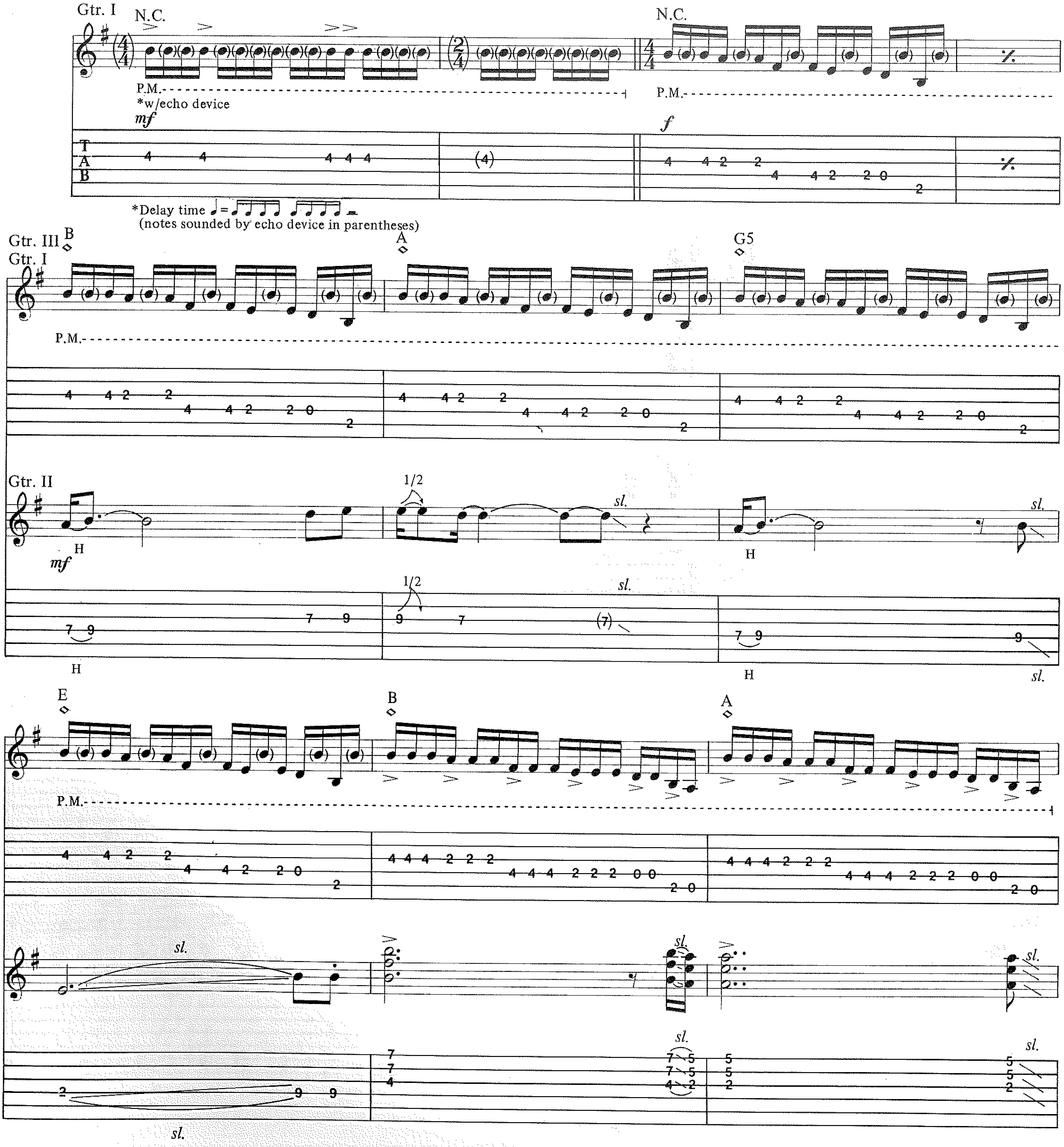
WELCOME TO THE JUNGLE

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler


B
A
G5
E
D5
5fr.
A5
5fr.
B5
D
G
D7
G III
3fr.
F
C♯5
4fr.
A5 II
C5
3fr.
E5
F♯5
F5
G5 (type 2)
3fr.
G♯5
4fr.
B♭5
6fr.

Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩ = 104
Free time


Intro
Gtr. I
N.C.
P.M.
*w/echo device
mf
In time
N.C.
P.M.
f
T
A
B
Gtr. III
Gtr. I
B
A
G5
P.M.
Gtr. II
mf
H
1/2
sl.
H
sl.
E
B
A
P.M.
sl.

*Delay time ♩ = ♪♪♪♪ ♪♪♪♪
(notes sounded by echo device in parentheses)

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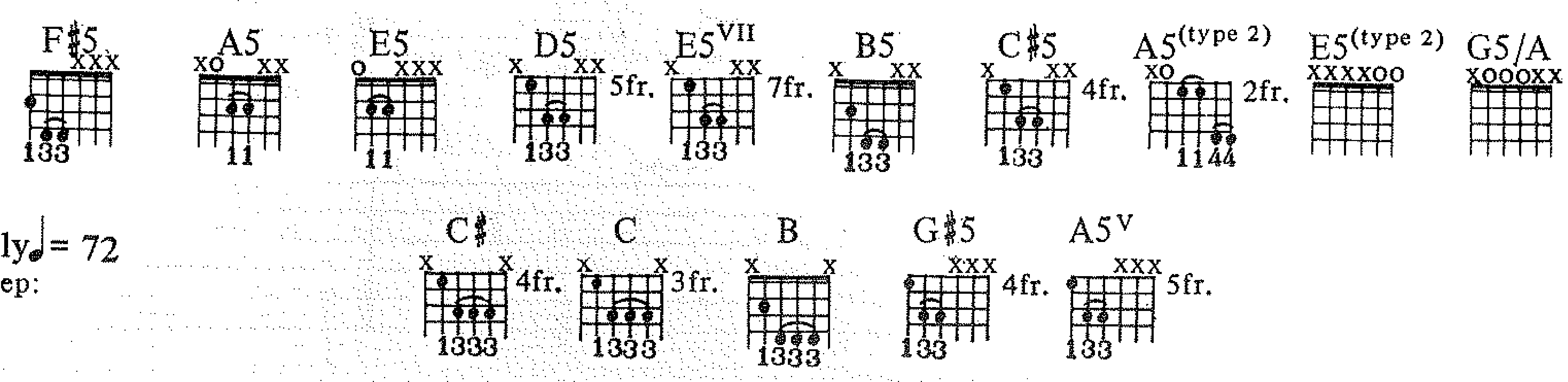
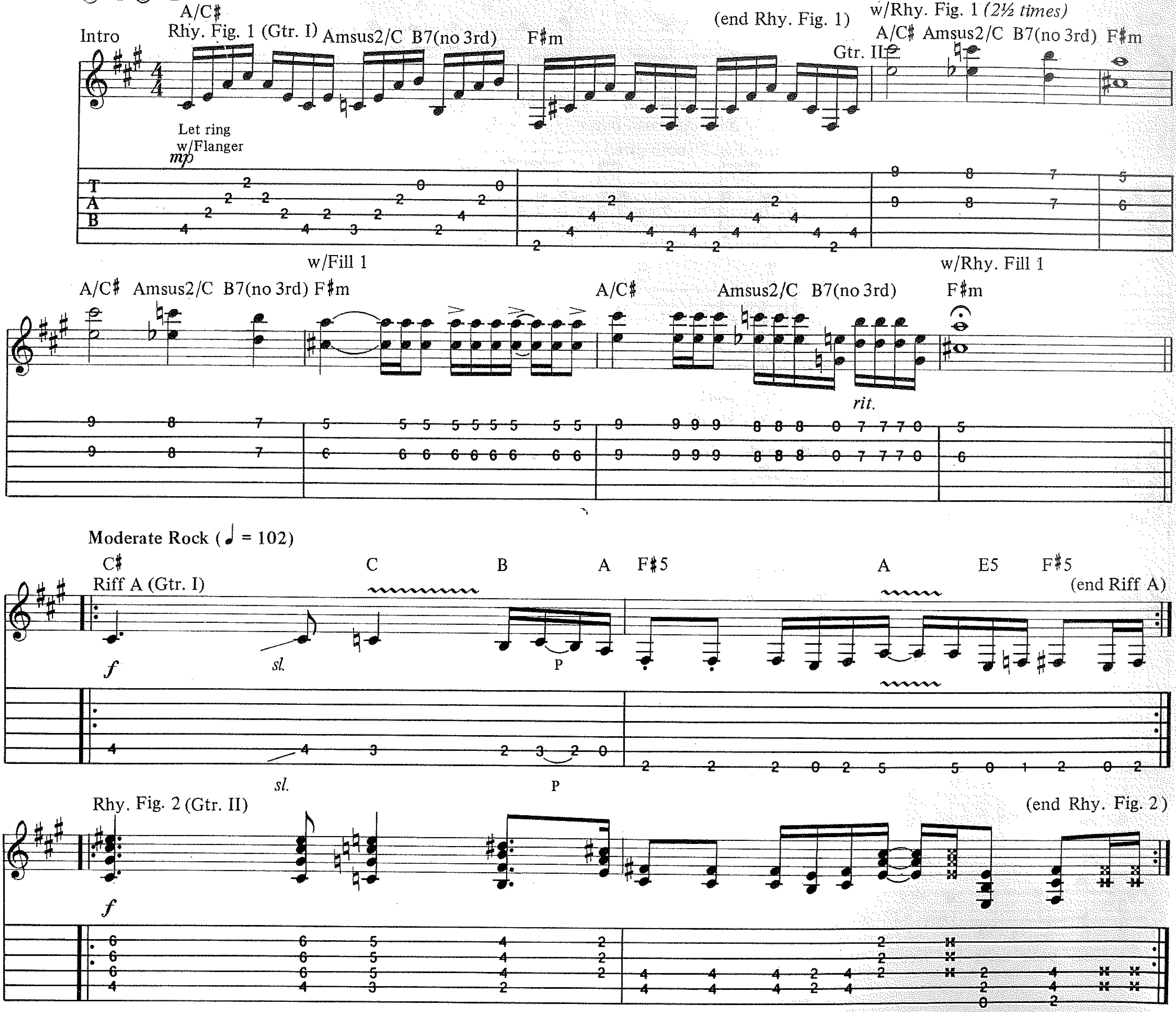
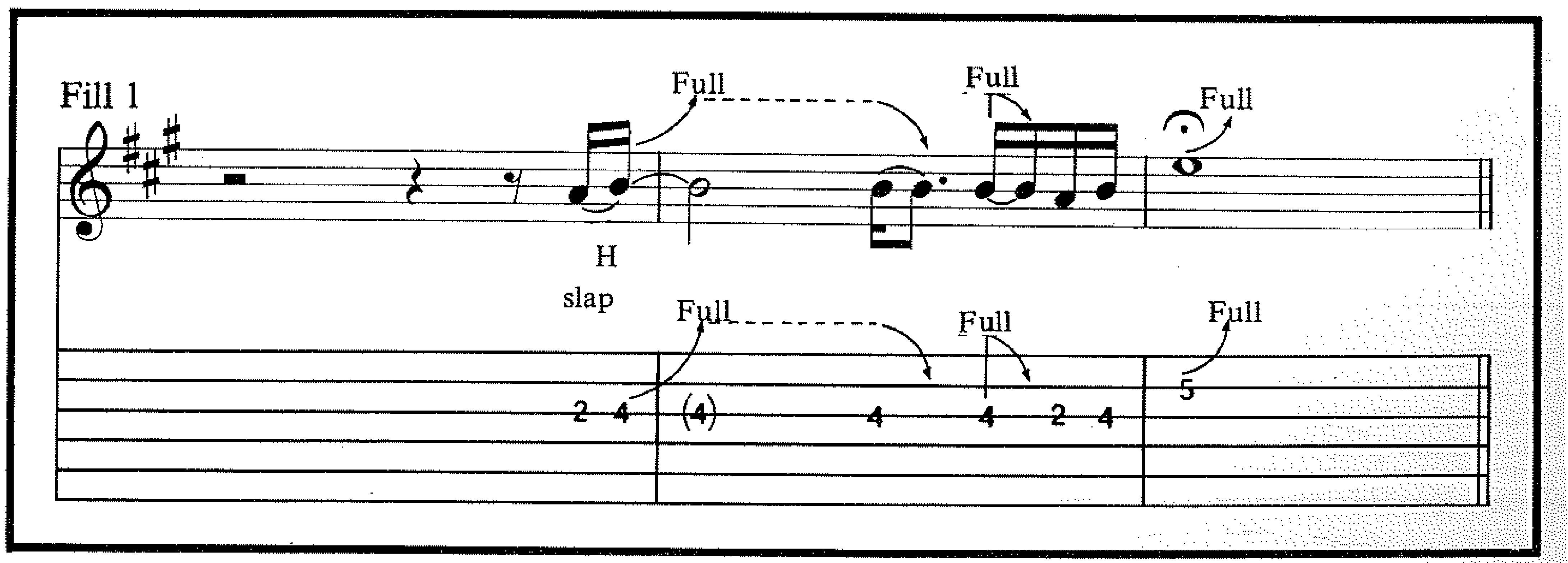
MY MICHELLE

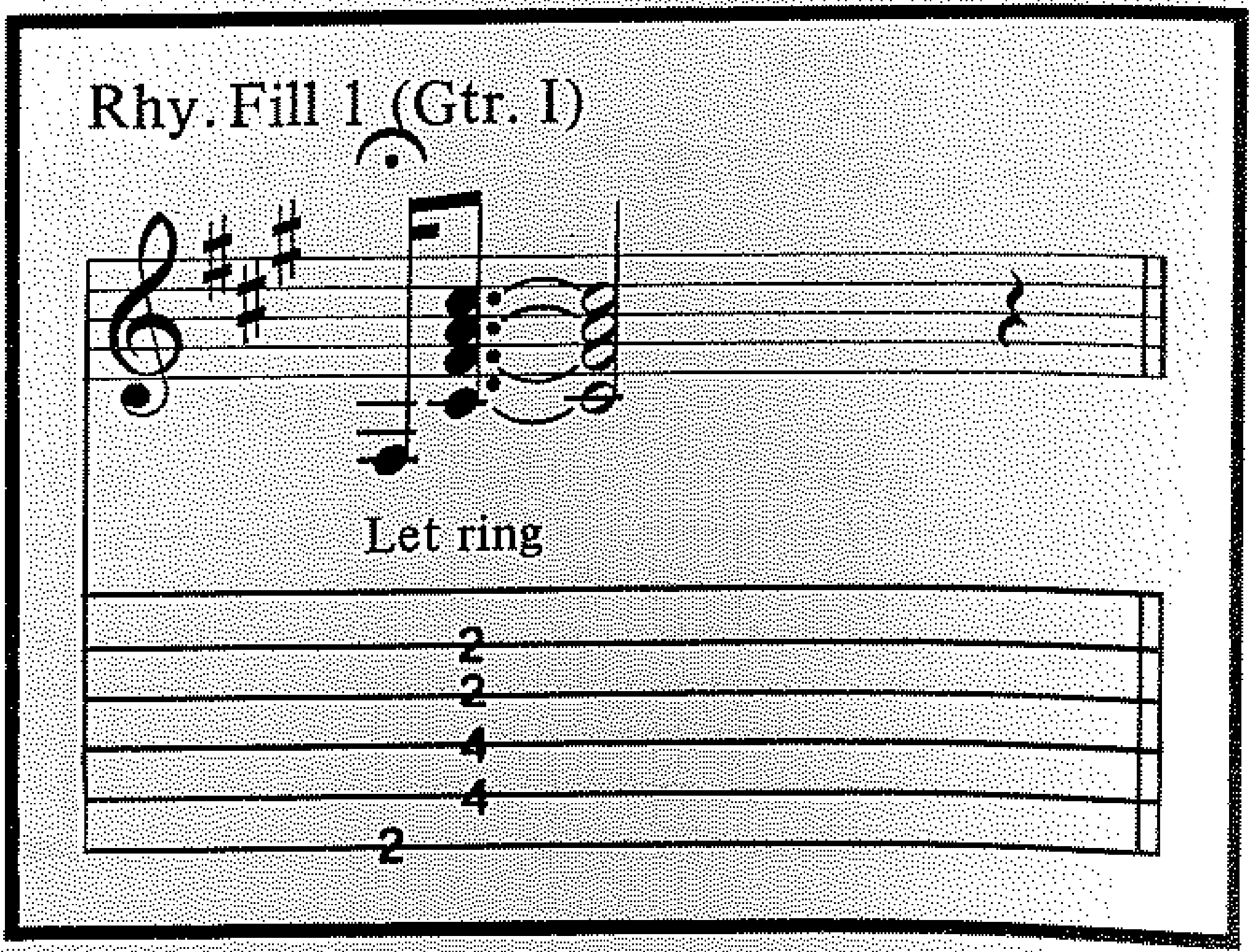
Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler


F♯5
A5
E5
D5 5fr.
E5VII 7fr.
B5
C♯5 4fr.
A5(type 2) 2fr.
E5(type 2)
G5/A
C♯ 4fr.
C 3fr.
B
G♯5 4fr.
A5V 5fr.

Slowly ♩ = 72
Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭


Intro
A/C♯
Rhy. Fig. 1 (Gtr. I)
Amsus2/C
B7(no 3rd)
F♯m
(end Rhy. Fig. 1)
w/Rhy. Fig. 1 (2½ times)
Gtr. II
Let ring
w/Flanger
mp
w/Fill 1
w/Rhy. Fill 1
rit.
Moderate Rock (♩ = 102)
C♯
Riff A (Gtr. I)
C
B
A
F♯5
E5
(end Riff A)
f
sl.
P
Rhy. Fig. 2 (Gtr. II)
(end Rhy. Fig. 2)


Fill 1
Full
H
slap


Rhy. Fill 1 (Gtr. I)
Let ring

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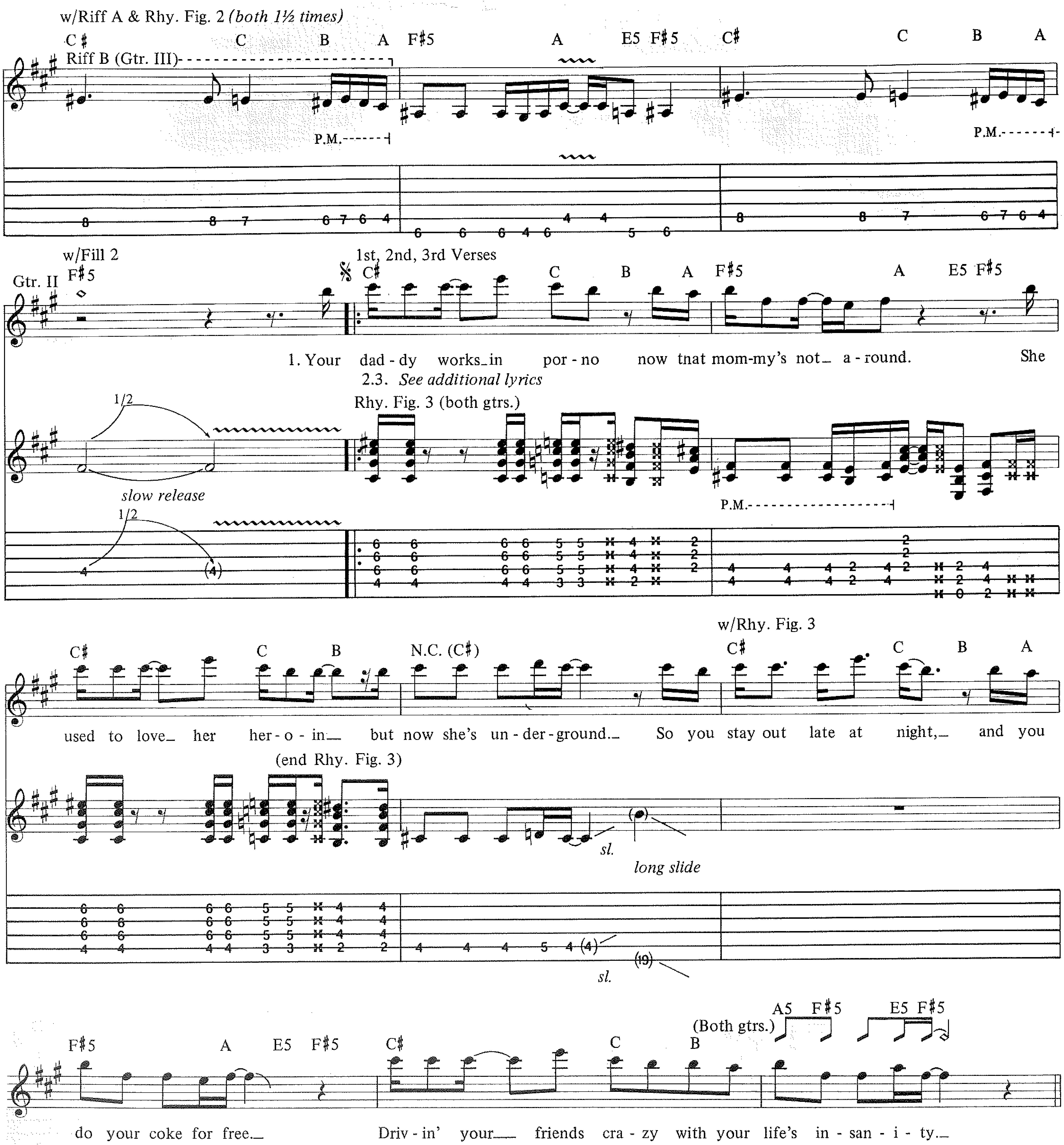
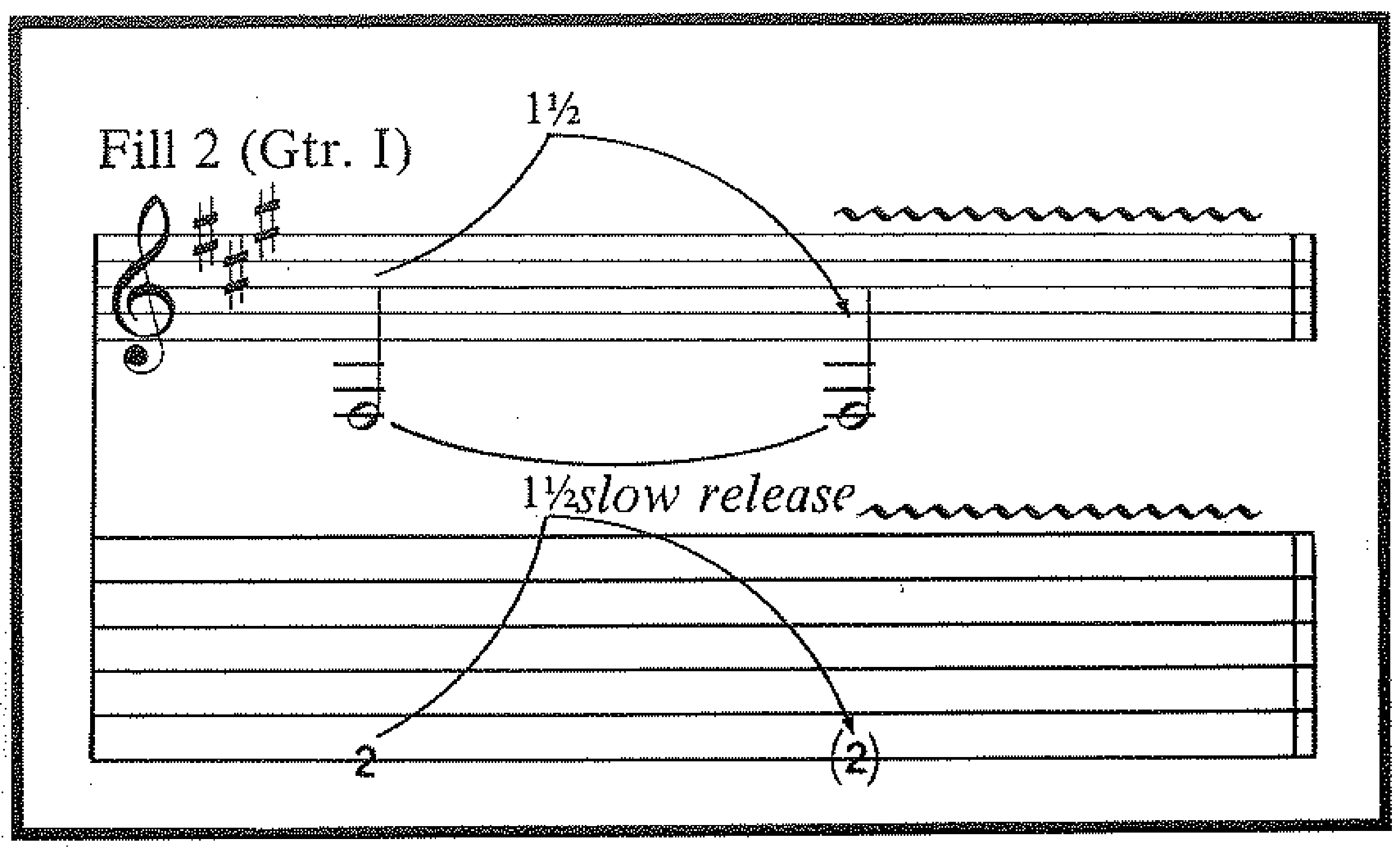
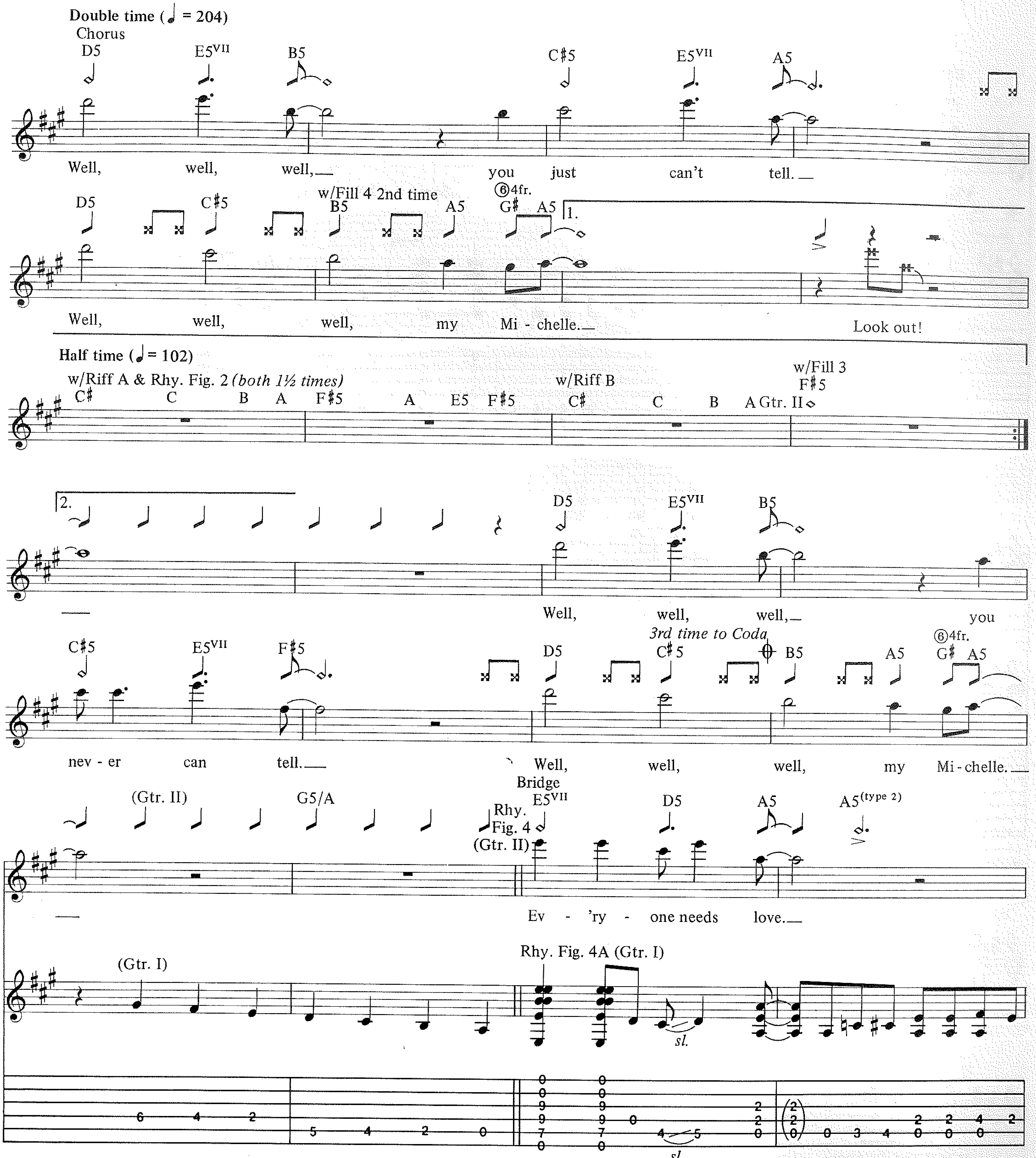
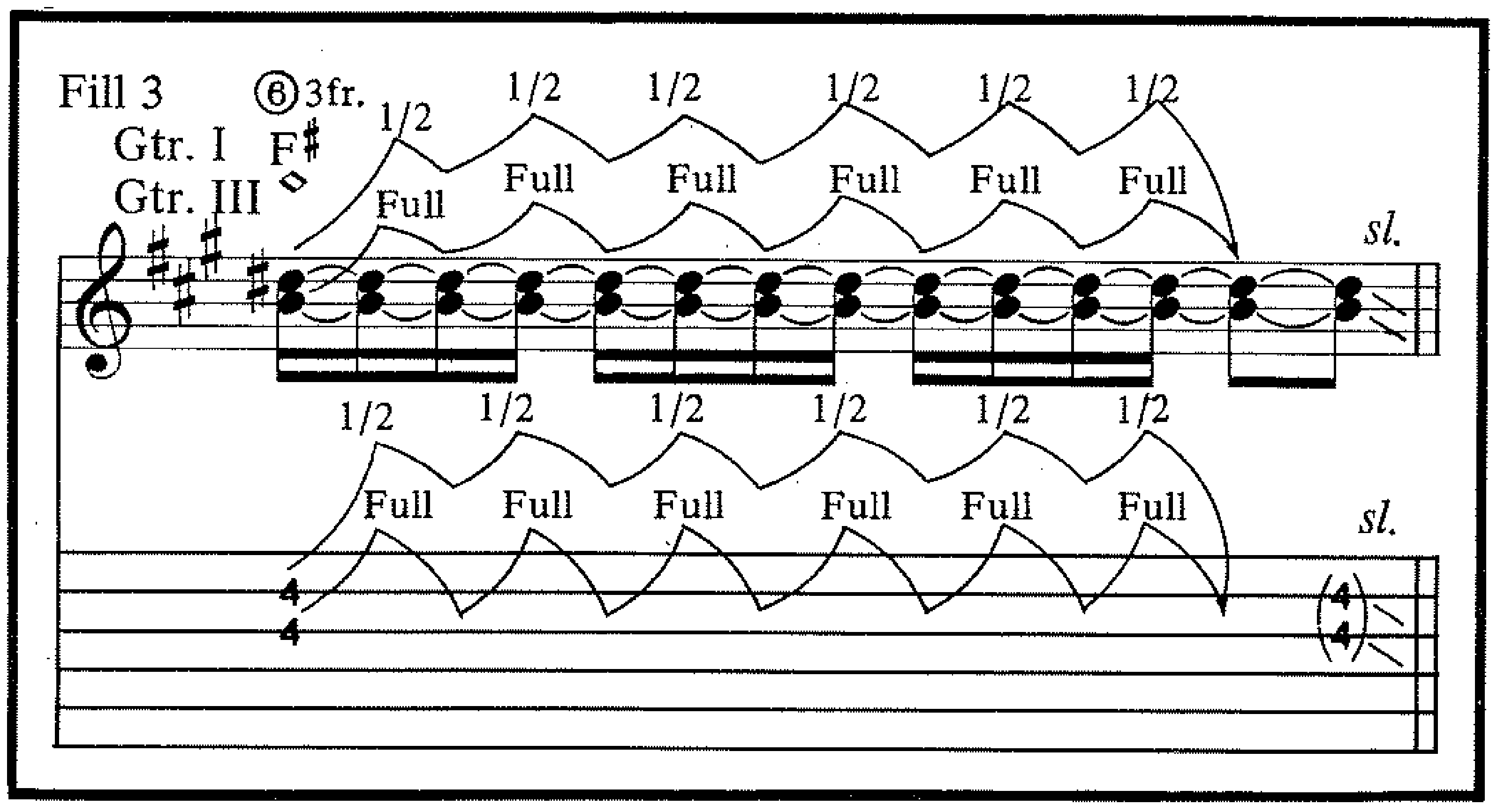
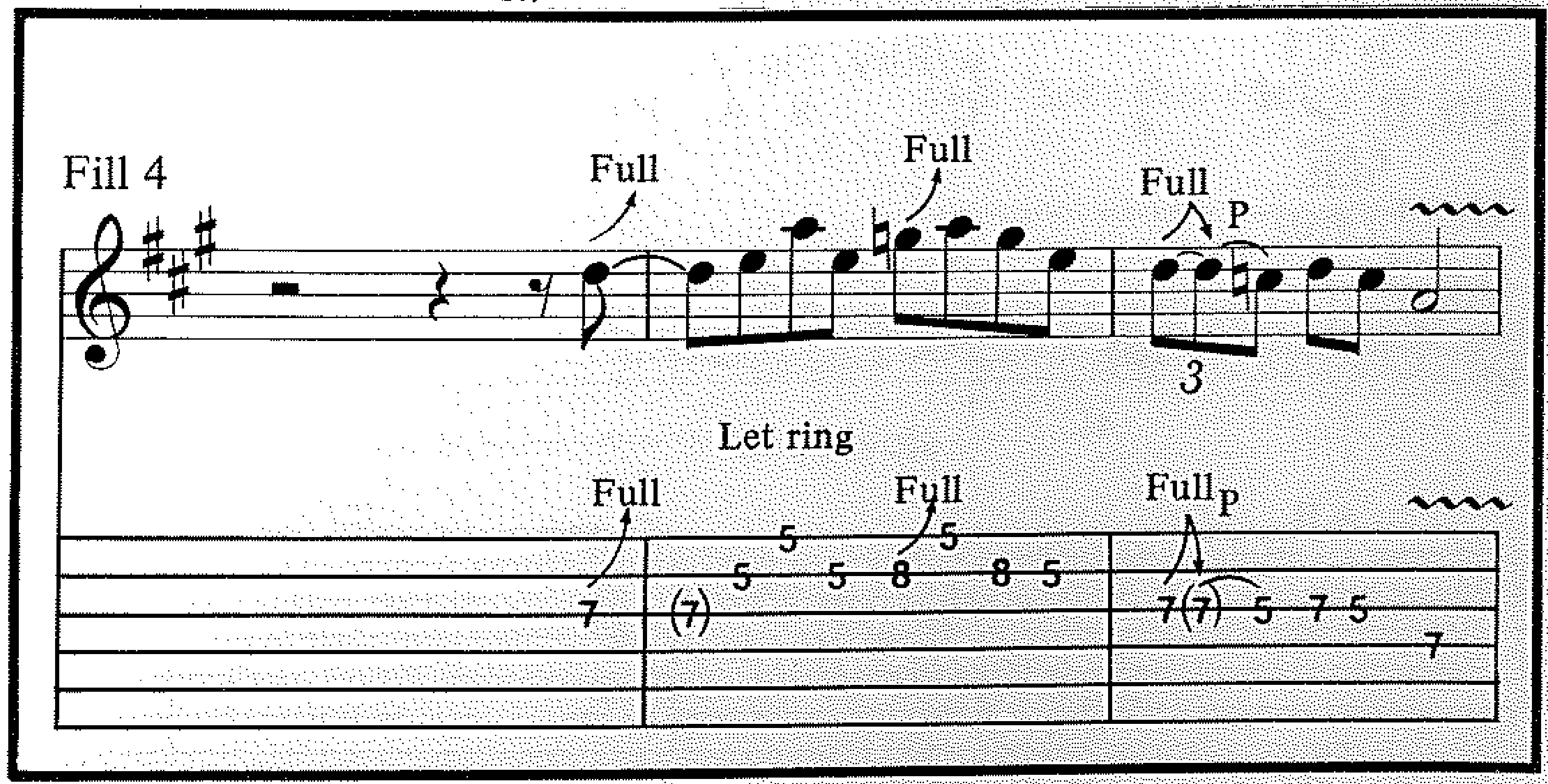
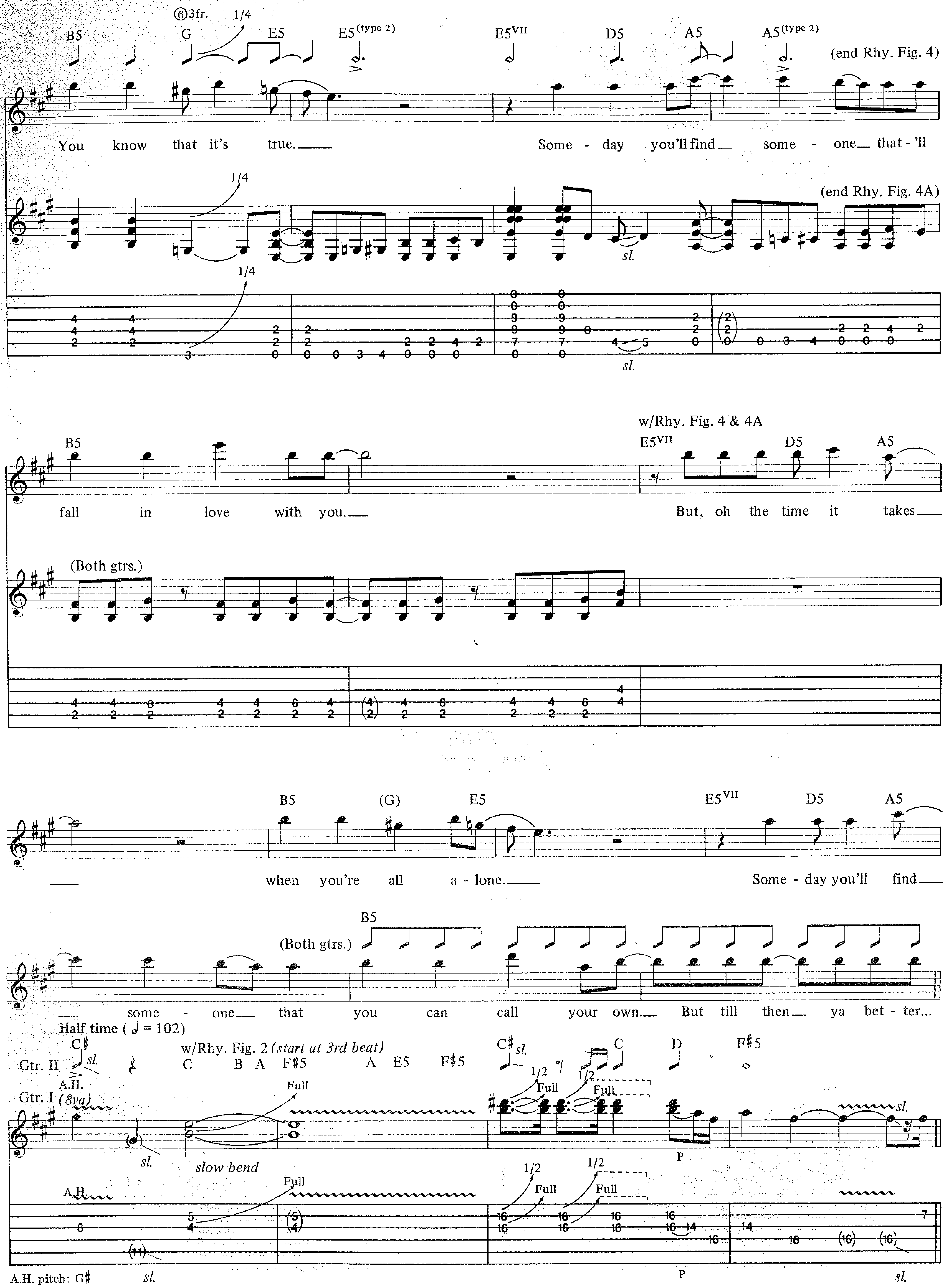

w/Riff A & Rhy. Fig. 2 (both 1½ times)
C♯ C B A F♯5 A E5 F♯5 C♯ C B A
Riff B (Gtr. III)
P.M.
w/Fill 2
Gtr. II F♯5
1st, 2nd, 3rd Verses
C♯ C B A F♯5 A E5 F♯5
1. Your dad-dy works in por-no now tnat mom-my's not a-round. She
2.3. See additional lyrics
Rhy. Fig. 3 (both gtrs.)
1/2
slow release
C♯ C B N.C. (C♯)
w/Rhy. Fig. 3
C♯ C B A
used to love her her-o-in but now she's un-der-ground. So you stay out late at night, and you
(end Rhy. Fig. 3)
sl.
long slide
F♯5 A E5 F♯5 C♯ C B
(Both gtrs.) A5 F♯5 E5 F♯5
do your coke for free. Driv-in' your friends cra-zy with your life's in-san-i-ty.

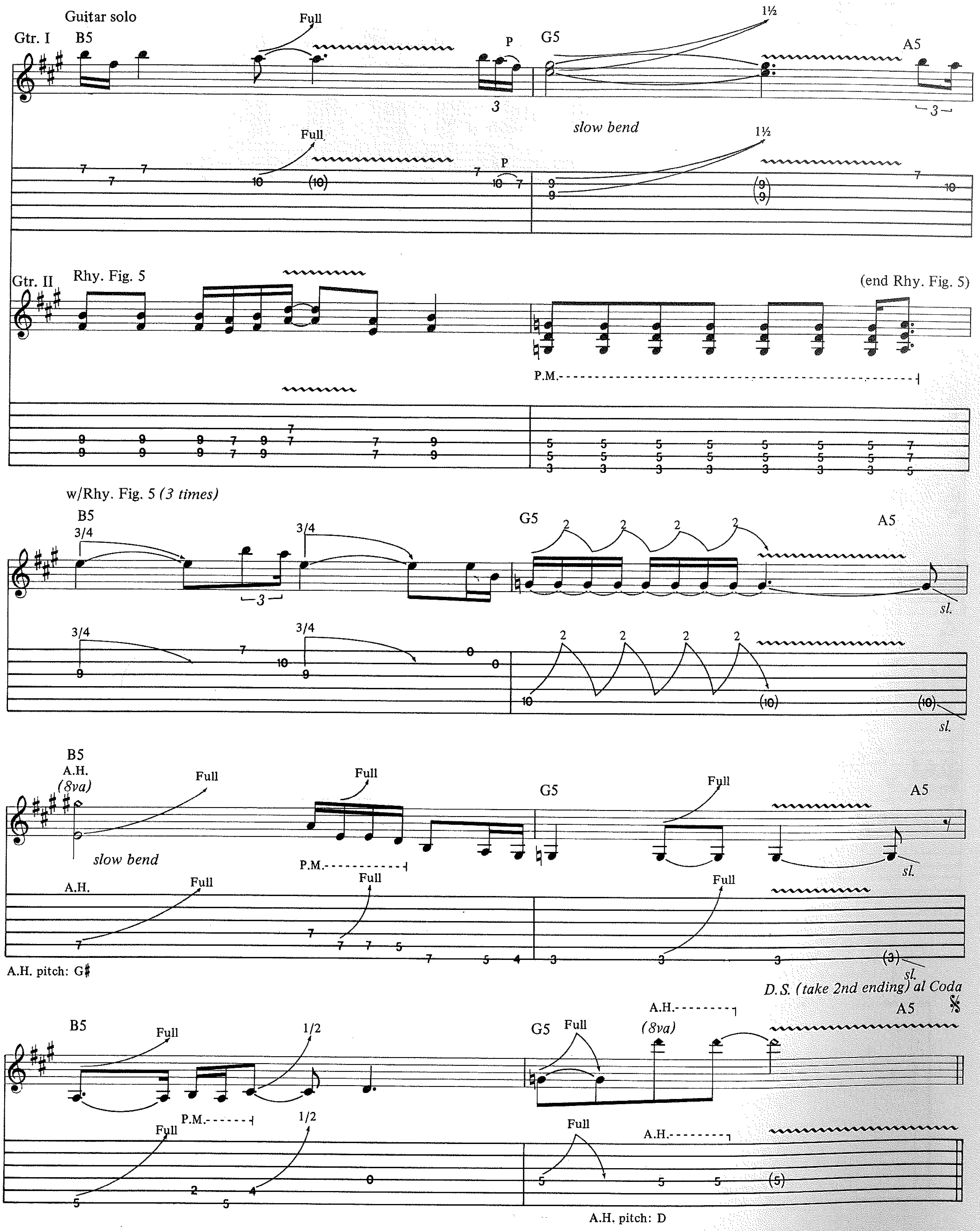

Fill 2 (Gtr. I)
1½
1½ slow release

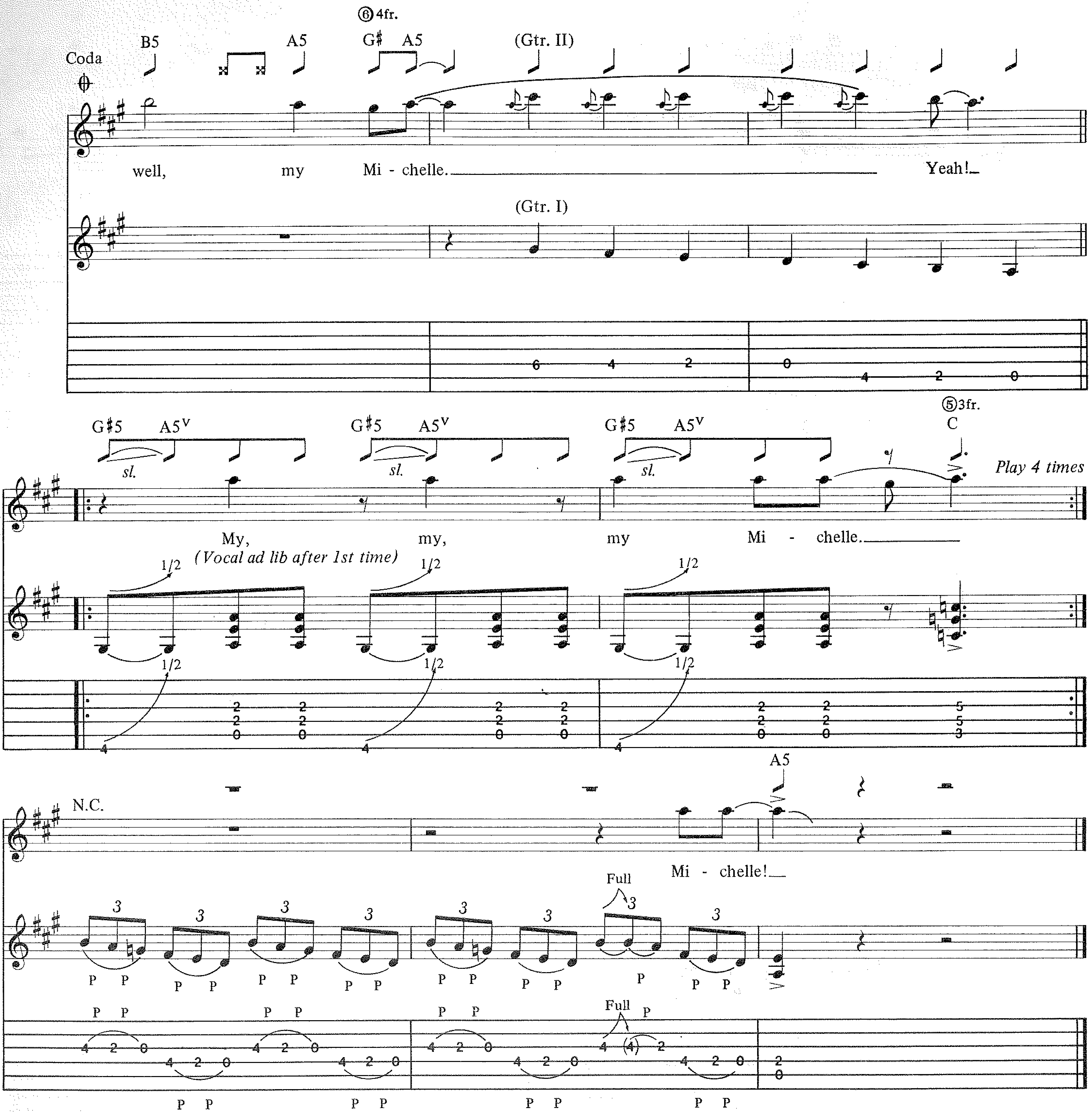

Double time (♩ = 204)
Chorus
D5 E5VII B5 C♯5 E5VII A5
Well, well, well, you just can't tell.
D5 C♯5 w/Fill 4 2nd time B5 A5 ⑥4fr. G♯ A5 1.
Well, well, well, my Mi - chelle. Look out!
Half time (♩ = 102)
w/Riff A & Rhy. Fig. 2 (both 1½ times)
C♯ C B A F♯5 A E5 F♯5
w/Riff B C♯ C B A Gtr. II
w/Fill 3 F♯5
2.
D5 E5VII B5
Well, well, well, you
C♯5 E5VII F♯5
nev - er can tell.
3rd time to Coda
D5 C♯5 B5 A5 ⑥4fr. G♯ A5
Well, well, well, my Mi - chelle.
(Gtr. II) G5/A
Bridge
Rhy. Fig. 4 (Gtr. II)
E5VII D5 A5 A5(type 2)
Ev - 'ry - one needs love.
(Gtr. I)
Rhy. Fig. 4A (Gtr. I)
sl.
6 4 2
5 4 2 0
0 0 9 9 9 7 0
0 0 9 9 9 7 0
0 4 5
2 2 0
(2 2 0) 0 3 4 2 2 0 2 2 0 4 2 0 2
sl.


Fill 3
Gtr. I
Gtr. III
⑥3fr.
F♯
1/2
Full
sl.
4
4
(4)
(4)


Fill 4
Full
P
3
Let ring
7 (7) 5 5 5 8 5 8 5
7 (7) 5 7 5 7


B5 ⑥3fr. G 1/4 E5 E5(type 2) E5VII D5 A5 A5(type 2) (end Rhy. Fig. 4)
You know that it's true.___ Someday you'll find___ some - one___ that - 'll
1/4 (end Rhy. Fig. 4A)
sl.
1/4
sl.
B5 w/Rhy. Fig. 4 & 4A E5VII D5 A5
fall in love with you.___ But, oh the time it takes___
(Both gtrs.)
B5 (G) E5 E5VII D5 A5
___ when you're all a - lone.___ Some - day you'll find___
B5 (Both gtrs.)
___ some - one___ that you can call your own.___ But till then___ ya bet - ter...
Half time (♩ = 102)
Gtr. II C♯ sl. w/Rhy. Fig. 2 (start at 3rd beat) C B A F♯5 A E5 F♯5 C♯ sl. C D F♯5
Gtr. I (8va) A.H. Full 1/2 Full 1/2 Full sl.
sl. slow bend P
A.H. Full 1/2 Full 1/2 Full
P sl.
A.H. pitch: G♯ sl.


Guitar solo
Gtr. I
B5
Full
P
3
G5
1½
slow bend
A5
3
Full
P
1½
Gtr. II
Rhy. Fig. 5
(end Rhy. Fig. 5)
P.M.
w/Rhy. Fig. 5 (3 times)
B5
3/4
3/4
3
G5
2
2
2
2
A5
sl.
3/4
3/4
2
2
2
2
sl.
B5
A.H.
(8va)
Full
Full
slow bend
P.M.
G5
Full
A5
sl.
A.H.
Full
Full
Full
sl.
A.H. pitch: G♯
D.S. (take 2nd ending) al Coda
𝄋
B5
Full
1/2
P.M.
G5
Full
A.H.
(8va)
A5
Full
1/2
Full
A.H.
A.H. pitch: D


Coda
B5
A5
⑥4fr.
G♯
A5
(Gtr. II)
well, my Mi - chelle. Yeah!
(Gtr. I)
G♯5
A5ᵛ
sl.
1/2
My, my, my Mi - chelle.
(Vocal ad lib after 1st time)
⑤3fr.
C
Play 4 times
N.C.
A5
Mi - chelle!
Full
3
P

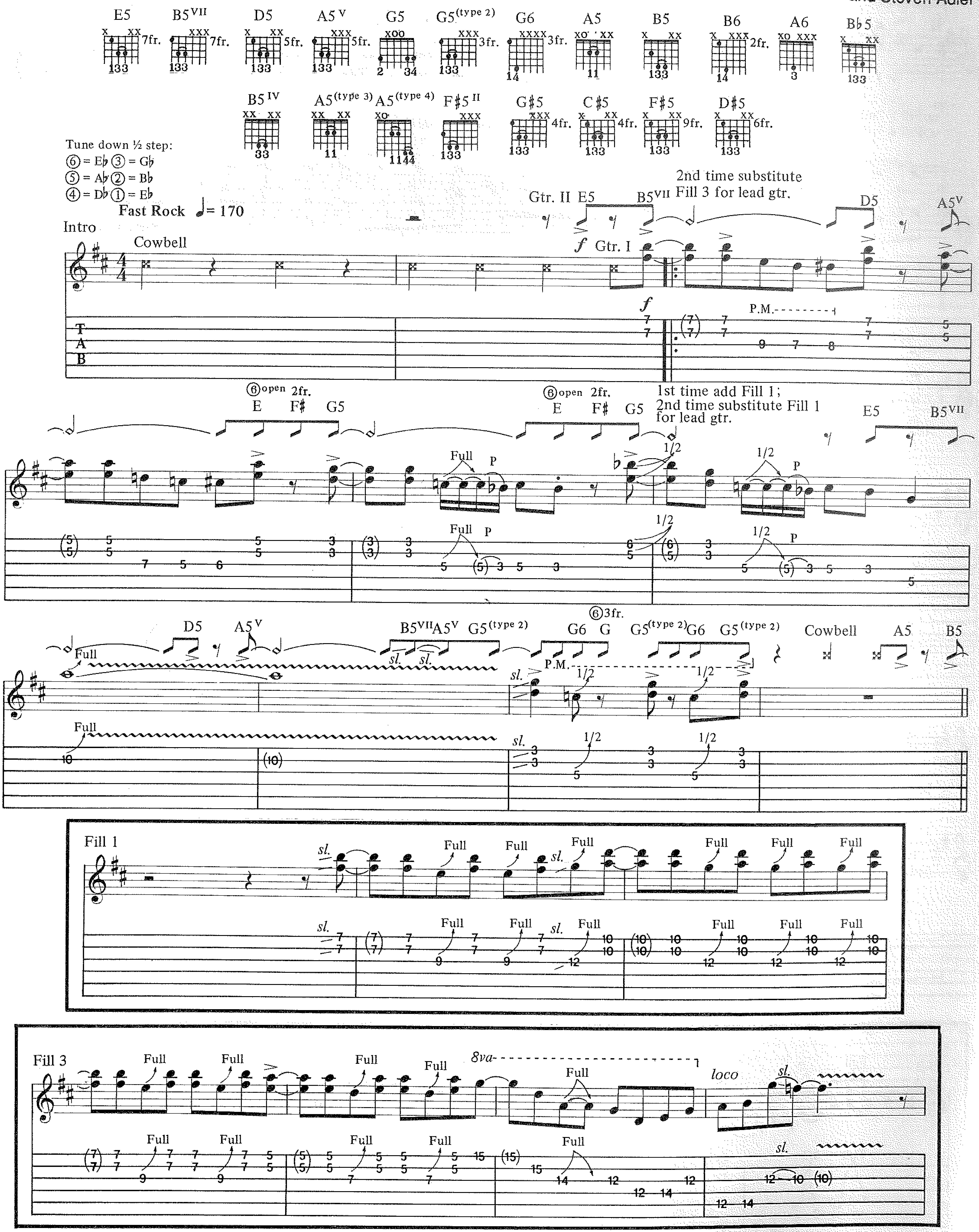
Additional Lyrics

2. Sowin' all your wild oats in another's luxuries.
Yesterday was Tuesday, maybe Thursday you can sleep.
But school starts much too early, and this hotel wasn't free.
So party till your connection calls; honey, I'll return the key. *(To Chorus)*

3. Now you're clean and so discreet. I won't say a word.
But most of all, this song is true, case you haven't heard.
So come on and stop your cryin', 'cause we both know money burns.
Honey, don't stop tryin' and you'll get what you deserve. *(To Chorus)*

THINK ABOUT YOU

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler


E5 B5VII D5 A5V G5 G5(type 2) G6 A5 B5 B6 A6 B♭5
B5IV A5(type 3) A5(type 4) F♯5II G♯5 C♯5 F♯5 D♯5
Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭
Fast Rock ♩= 170
Intro
Cowbell
Gtr. II
Gtr. I
2nd time substitute Fill 3 for lead gtr.
P.M.
1st time add Fill 1; 2nd time substitute Fill 1 for lead gtr.
Full
1/2
P
sl.
Cowbell
Fill 1
Fill 3
8va
loco

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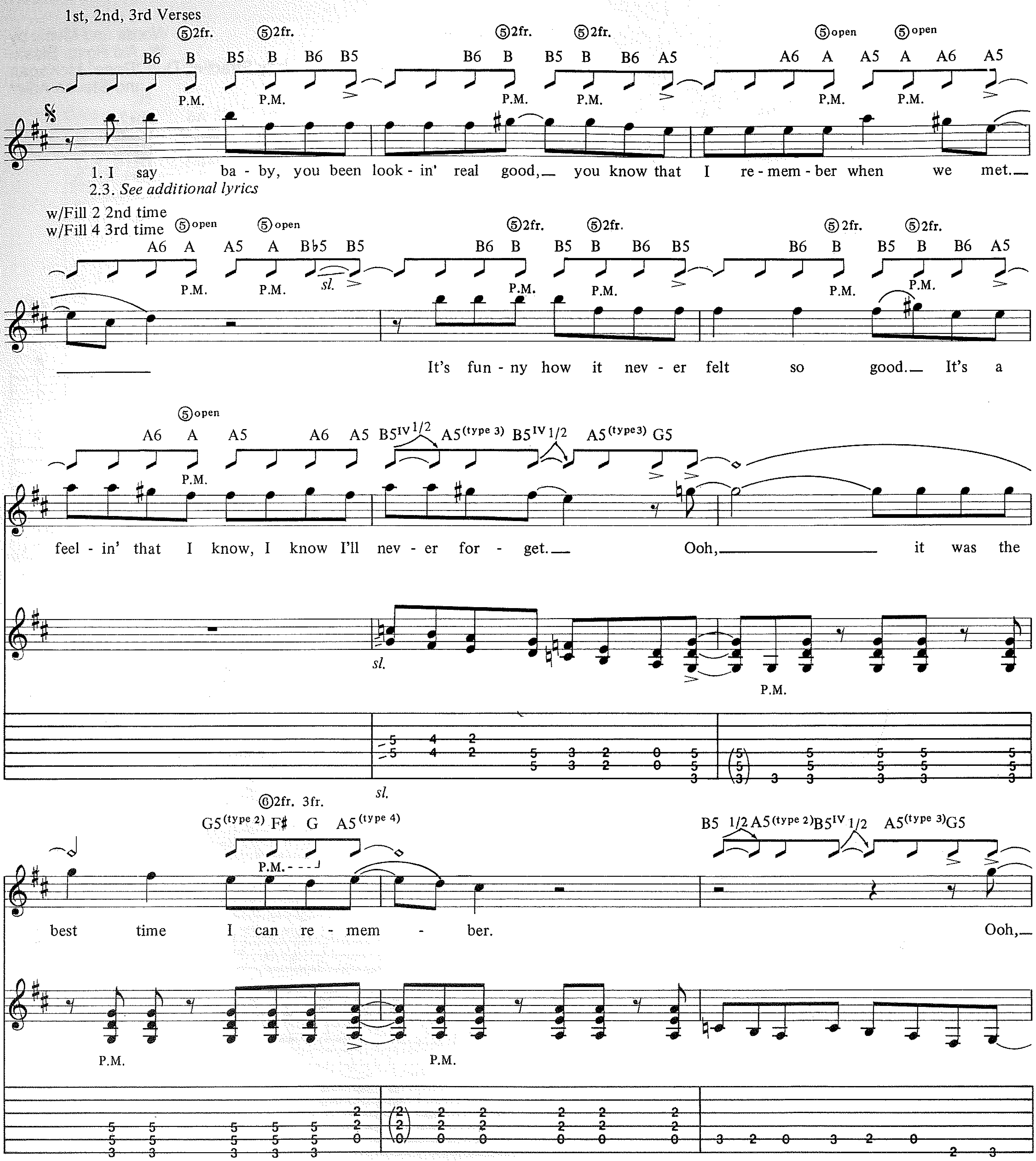
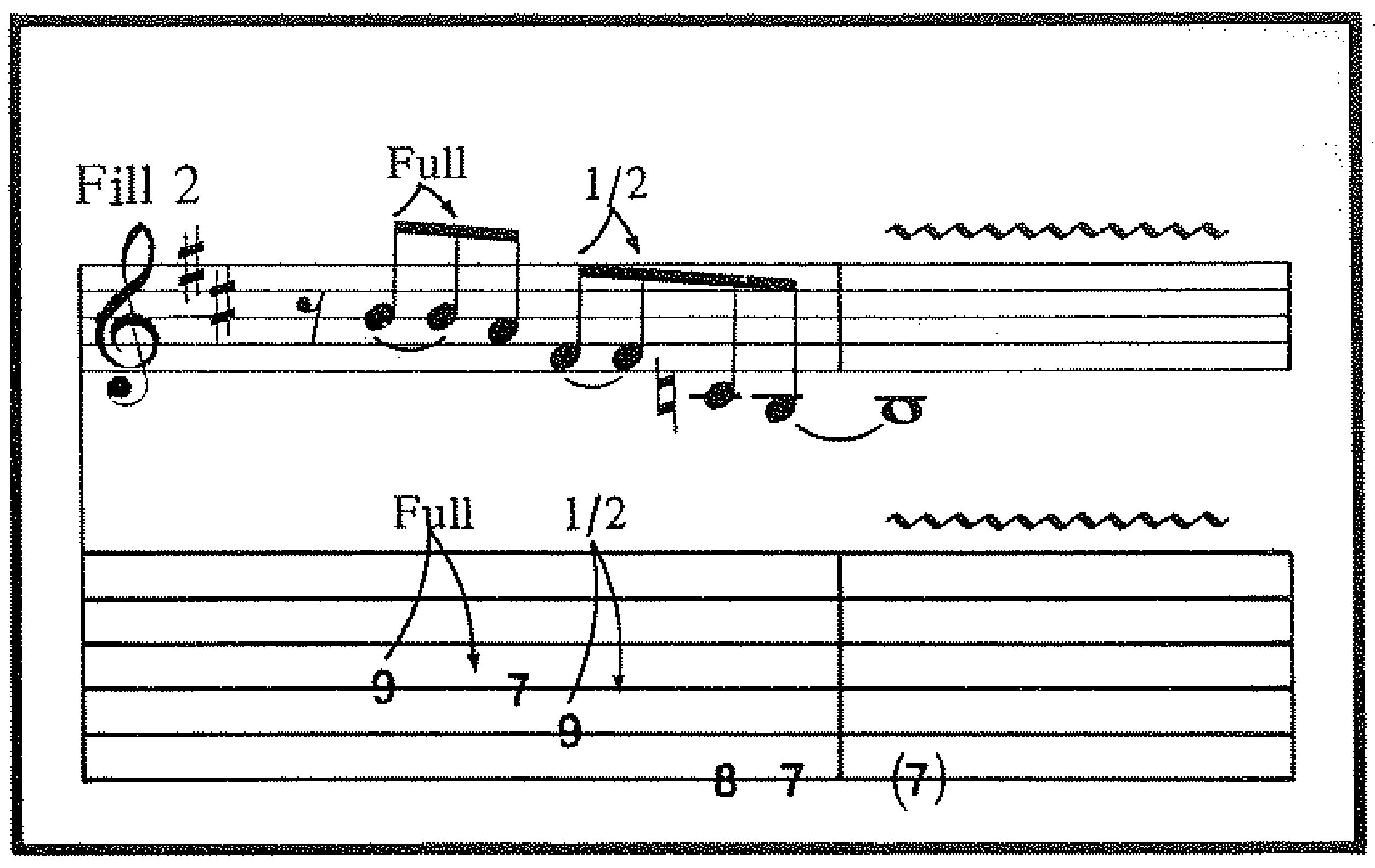
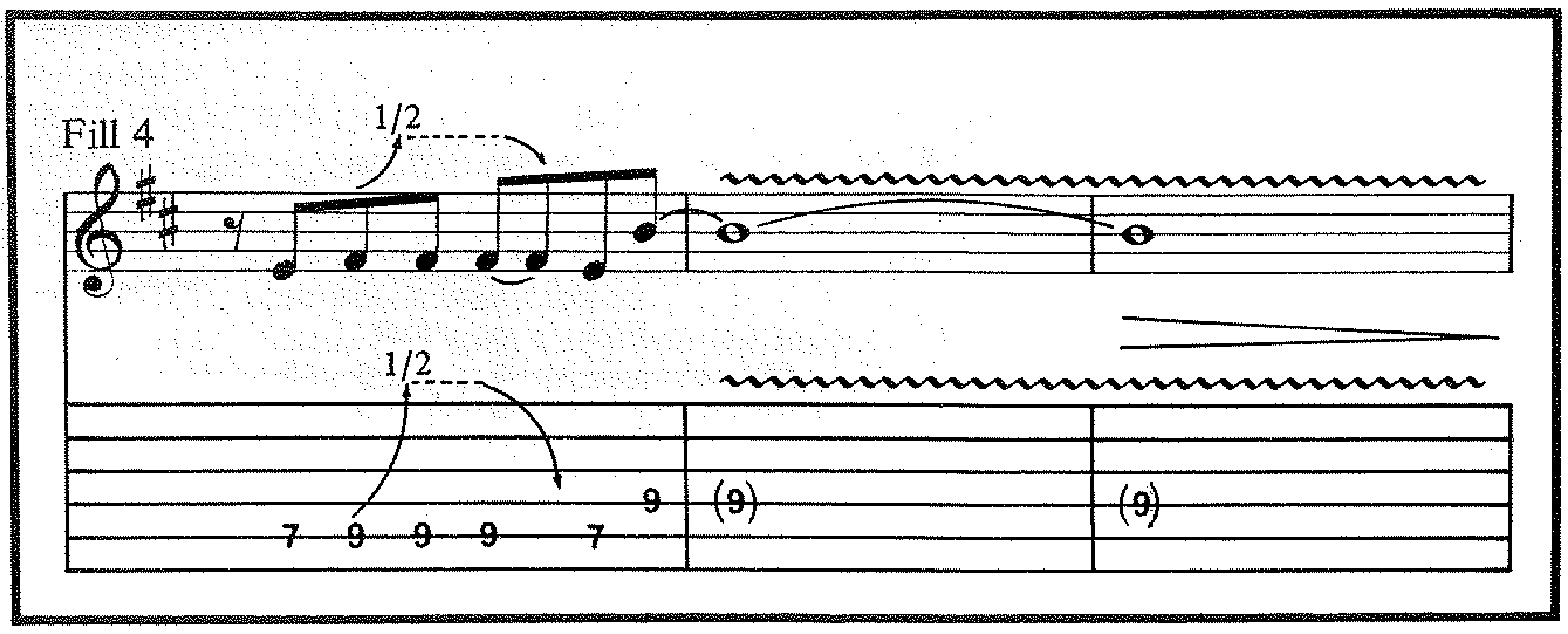
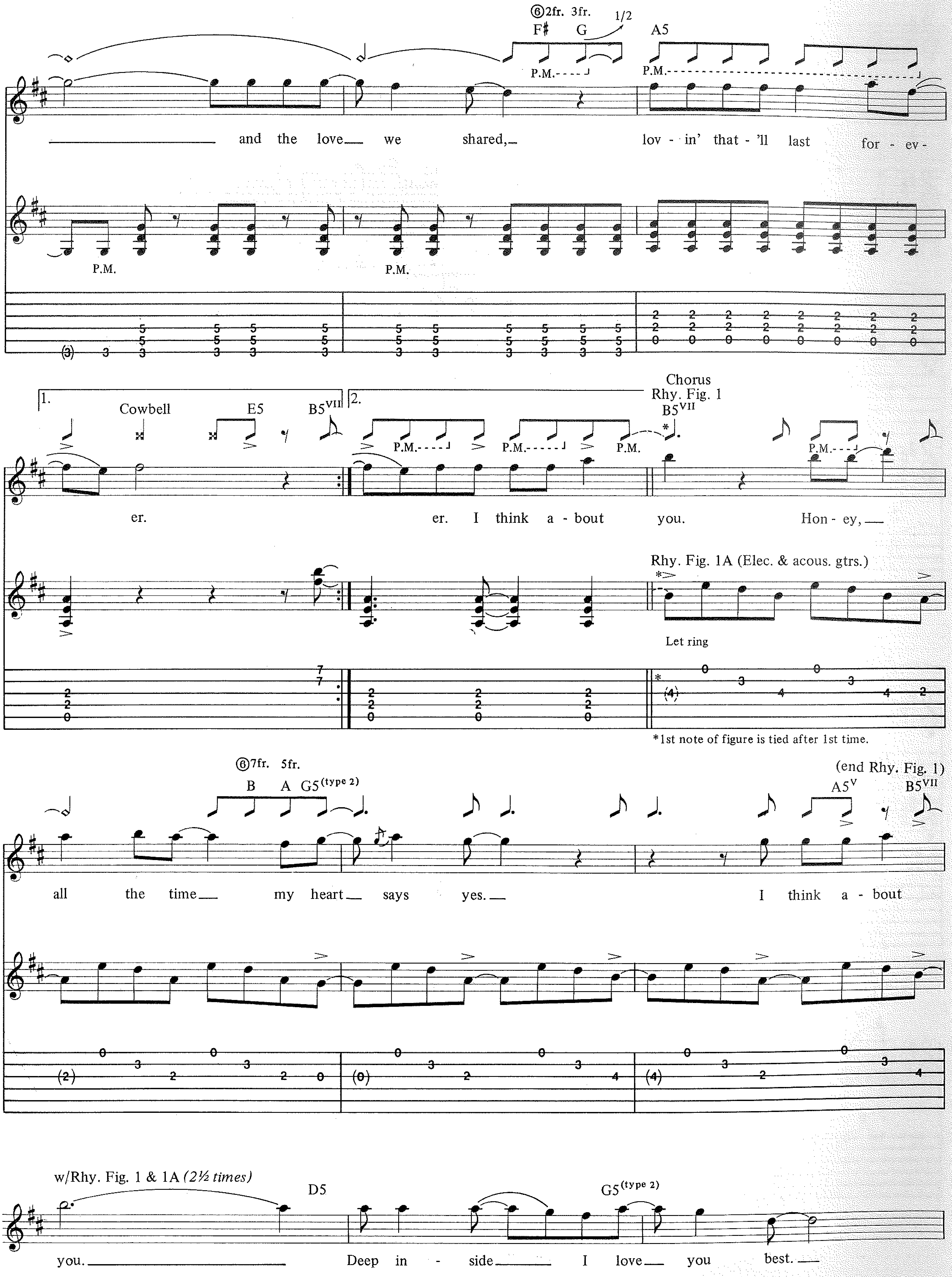
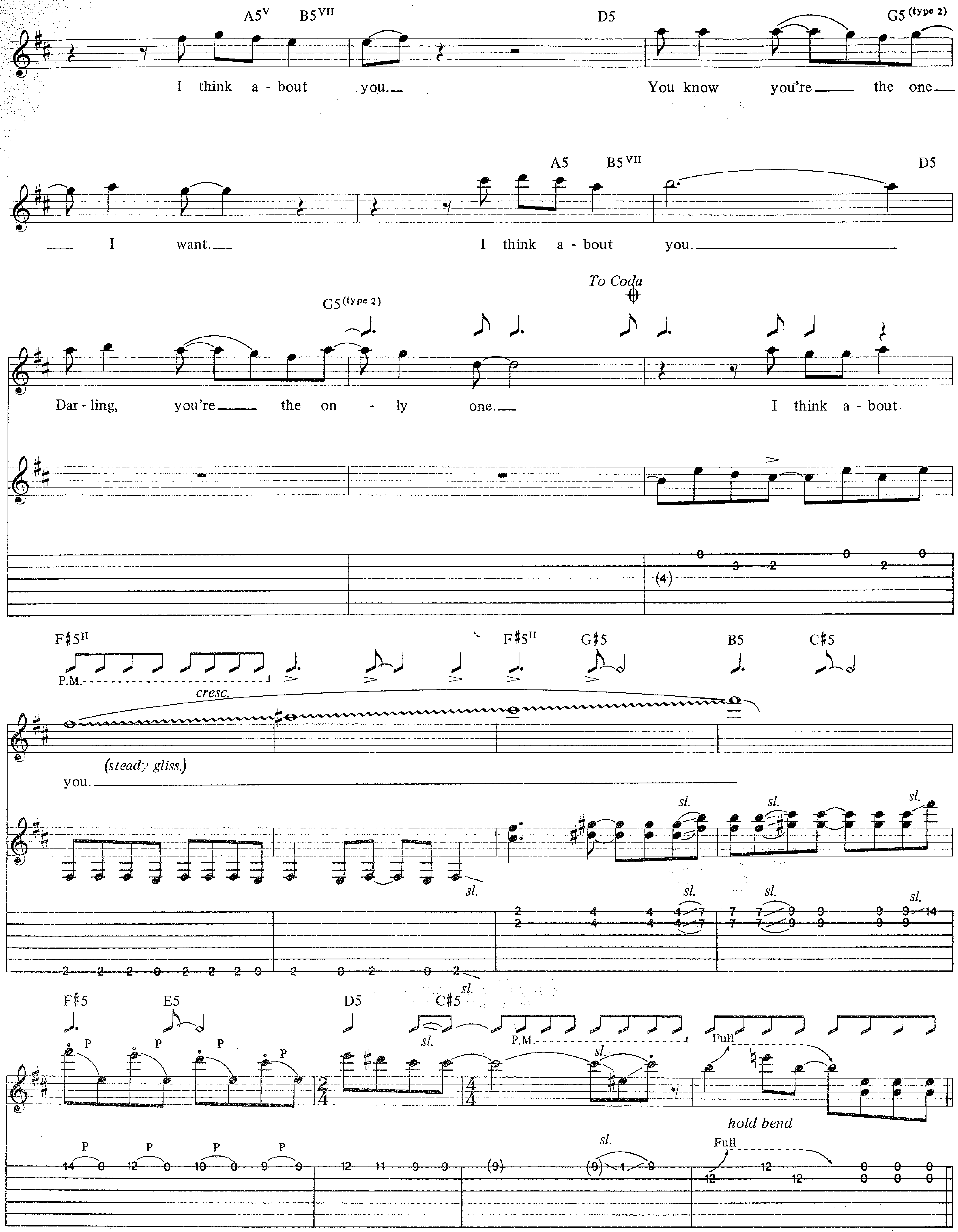
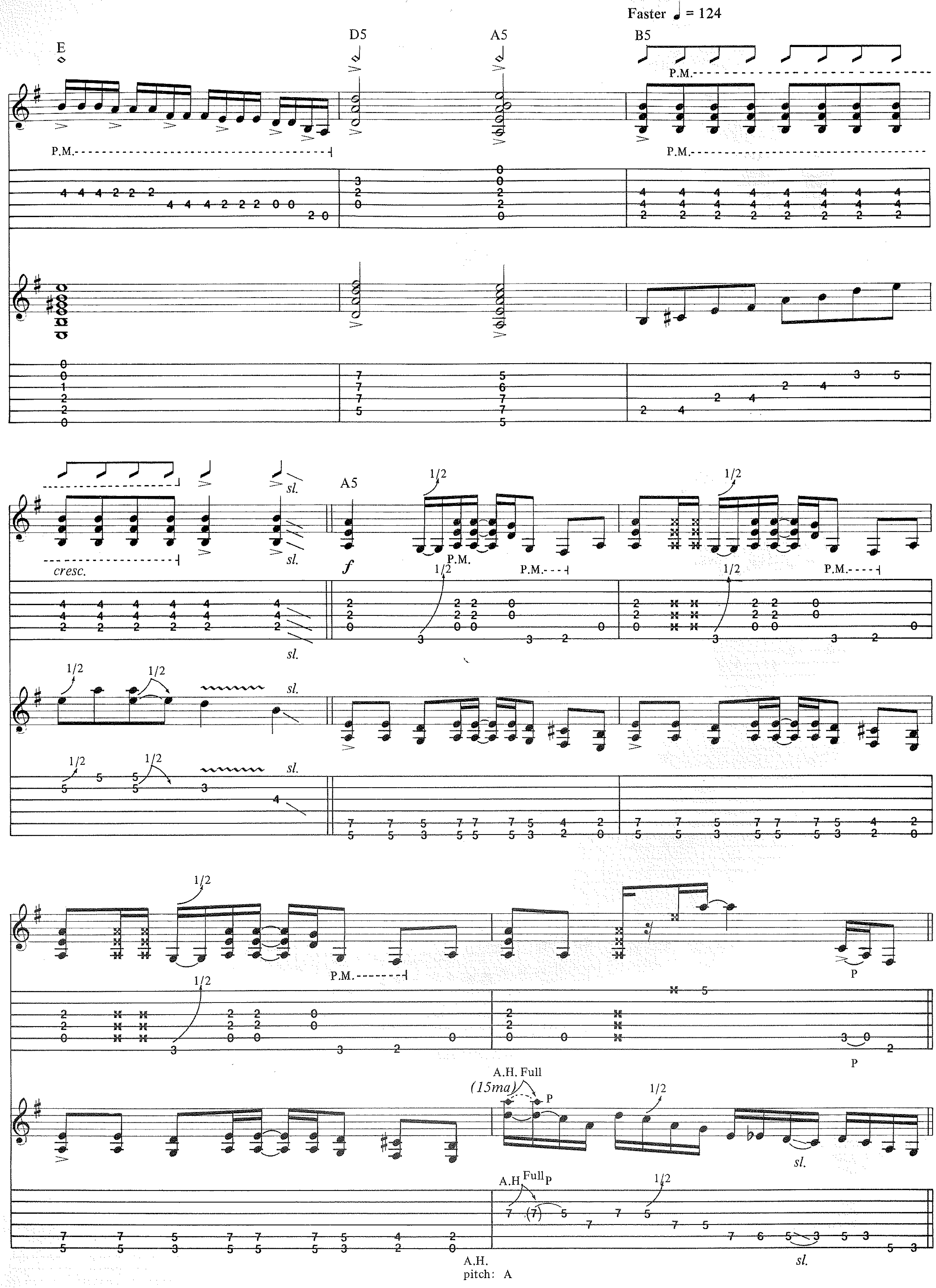

1st, 2nd, 3rd Verses
⑤2fr. ⑤2fr. ⑤2fr. ⑤2fr. ⑤open ⑤open
B6 B B5 B B6 B5 B6 B B5 B B6 A5 A6 A A5 A A6 A5
P.M. P.M. P.M. P.M. P.M. P.M.
1. I say ba - by, you been look - in' real good, you know that I re - mem - ber when we met.
2.3. See additional lyrics
w/Fill 2 2nd time
w/Fill 4 3rd time
⑤open ⑤open ⑤2fr. ⑤2fr. ⑤2fr. ⑤2fr.
A6 A A5 A B♭5 B5 B6 B B5 B B6 B5 B6 B B5 B B6 A5
P.M. P.M. sl. P.M. P.M. P.M. P.M.
It's fun - ny how it nev - er felt so good. It's a
⑤open
A6 A A5 A6 A5 B5IV 1/2 A5(type 3) B5IV 1/2 A5(type3) G5
P.M.
feel - in' that I know, I know I'll nev - er for - get. Ooh, it was the
sl.
P.M.
sl.
⑥2fr. 3fr.
G5(type 2) F♯ G A5(type 4)
B5 1/2 A5(type 2) B5IV 1/2 A5(type 3) G5
P.M.
best time I can re - mem - ber. Ooh,
P.M. P.M.


Fill 2
Full
1/2
Full
1/2

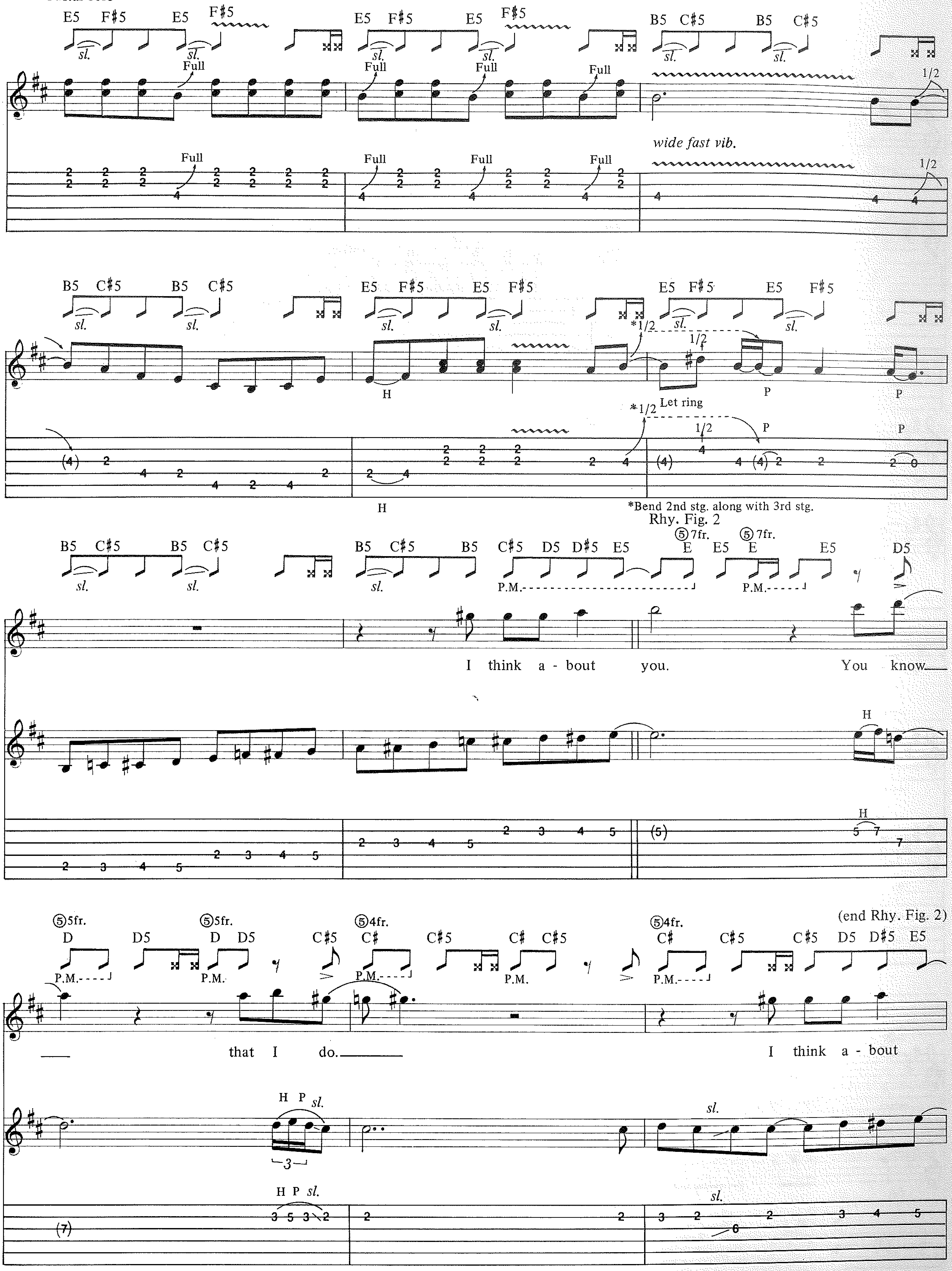

Fill 4
1/2
1/2

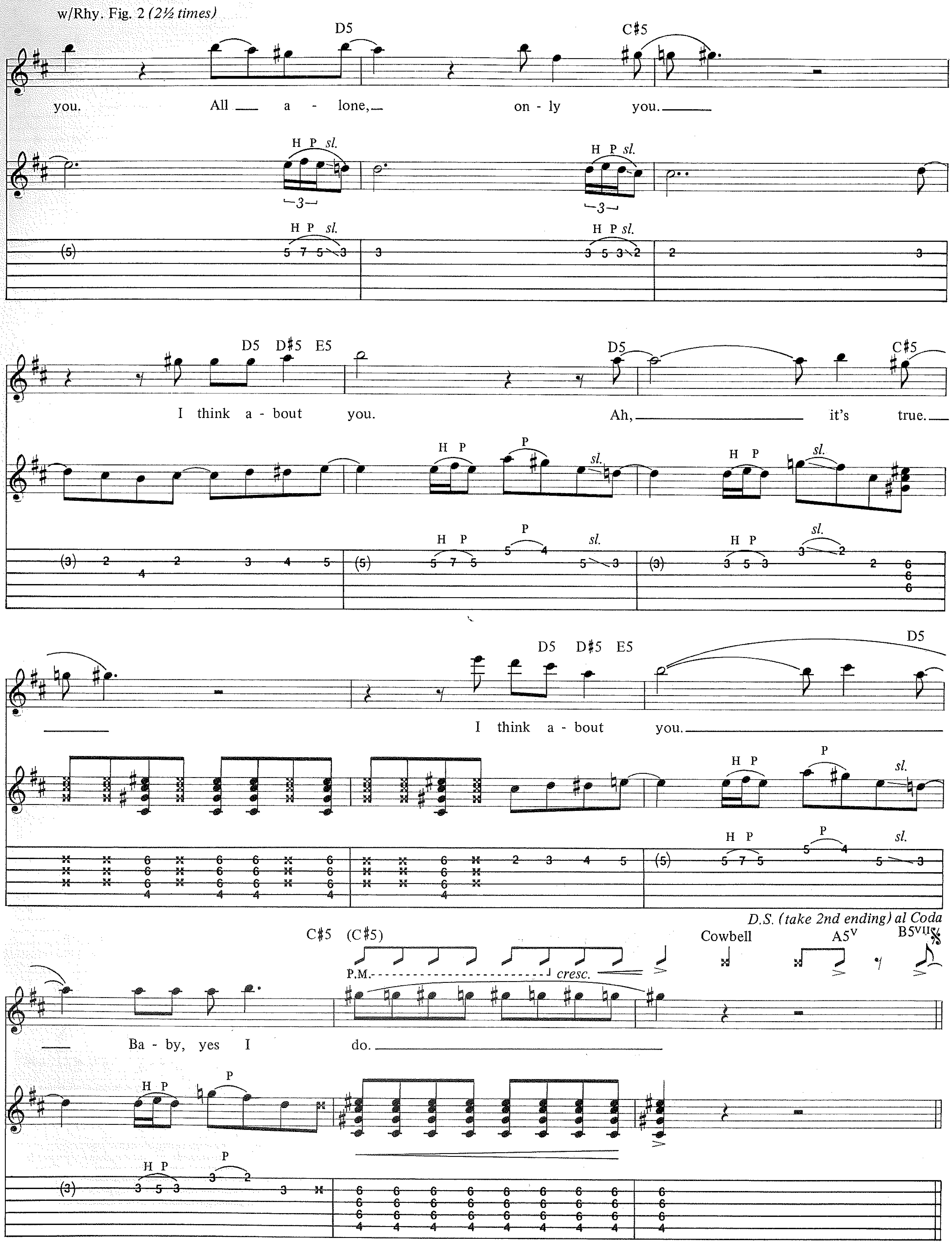

⑥2fr. 3fr.
F♯ G
1/2
A5
P.M.
and the love we shared, lov - in' that - 'll last for - ev -
P.M.
P.M.
1.
Cowbell
E5
B5VII
2.
Chorus
Rhy. Fig. 1
B5VII
er.
er. I think a - bout you. Hon - ey,
Rhy. Fig. 1A (Elec. & acous. gtrs.)
Let ring
*1st note of figure is tied after 1st time.
⑥7fr. 5fr.
B A G5(type 2)
(end Rhy. Fig. 1)
A5V
B5VII
all the time my heart says yes. I think a - bout
w/Rhy. Fig. 1 & 1A (2½ times)
D5
G5(type 2)
you. Deep in - side I love you best.

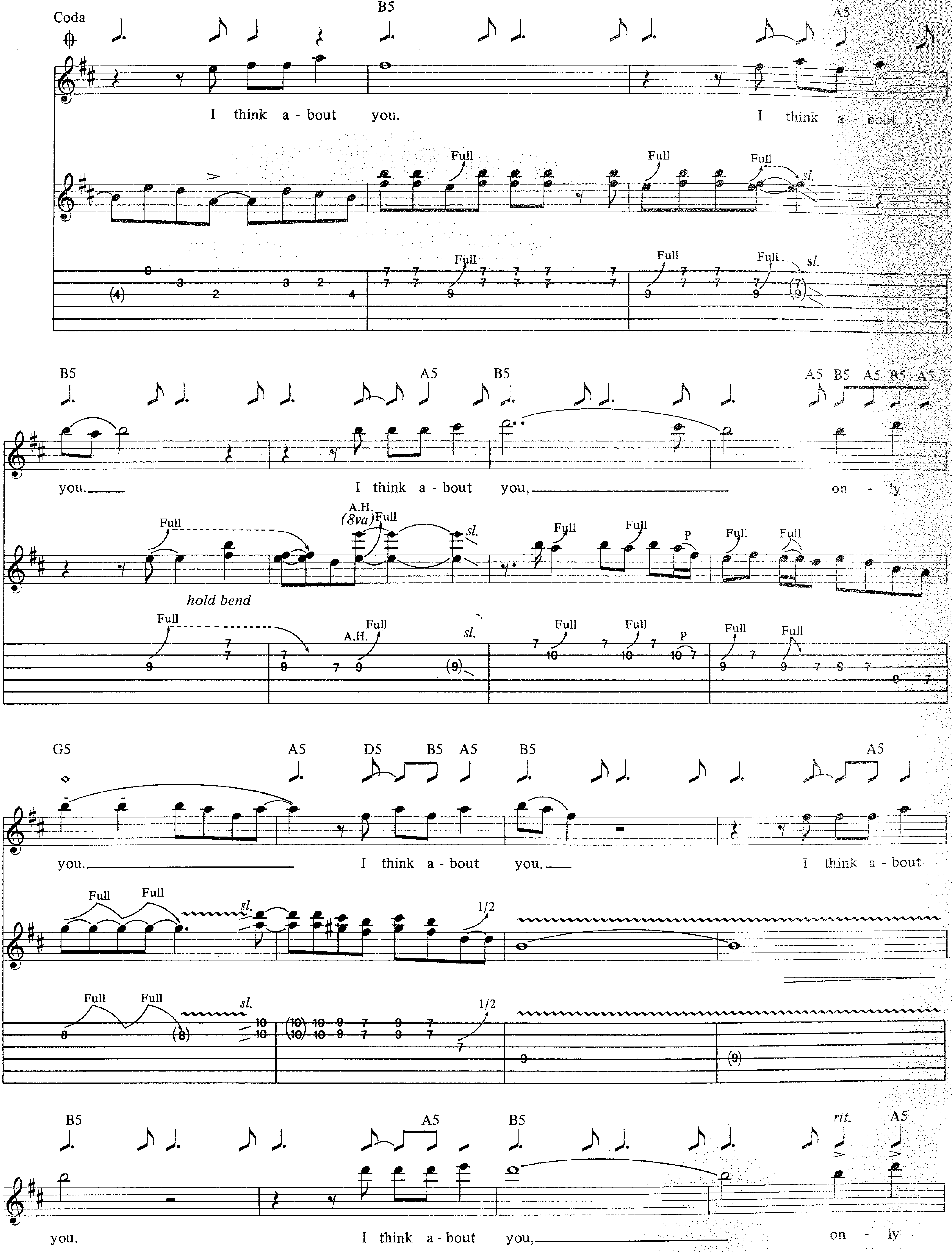
A5V
B5VII
I think a - bout you.
D5
You know you're the one
G5 (type 2)
I want.
A5
B5VII
I think a - bout you.
D5
G5 (type 2)
Darling, you're the on - ly one.
To Coda
I think a - bout
F♯5II
P.M.
cresc.
F♯5II
G♯5
B5
C♯5
you.
(steady gliss.)
sl.
F♯5
E5
D5
C♯5
P
P.M.
Full
hold bend

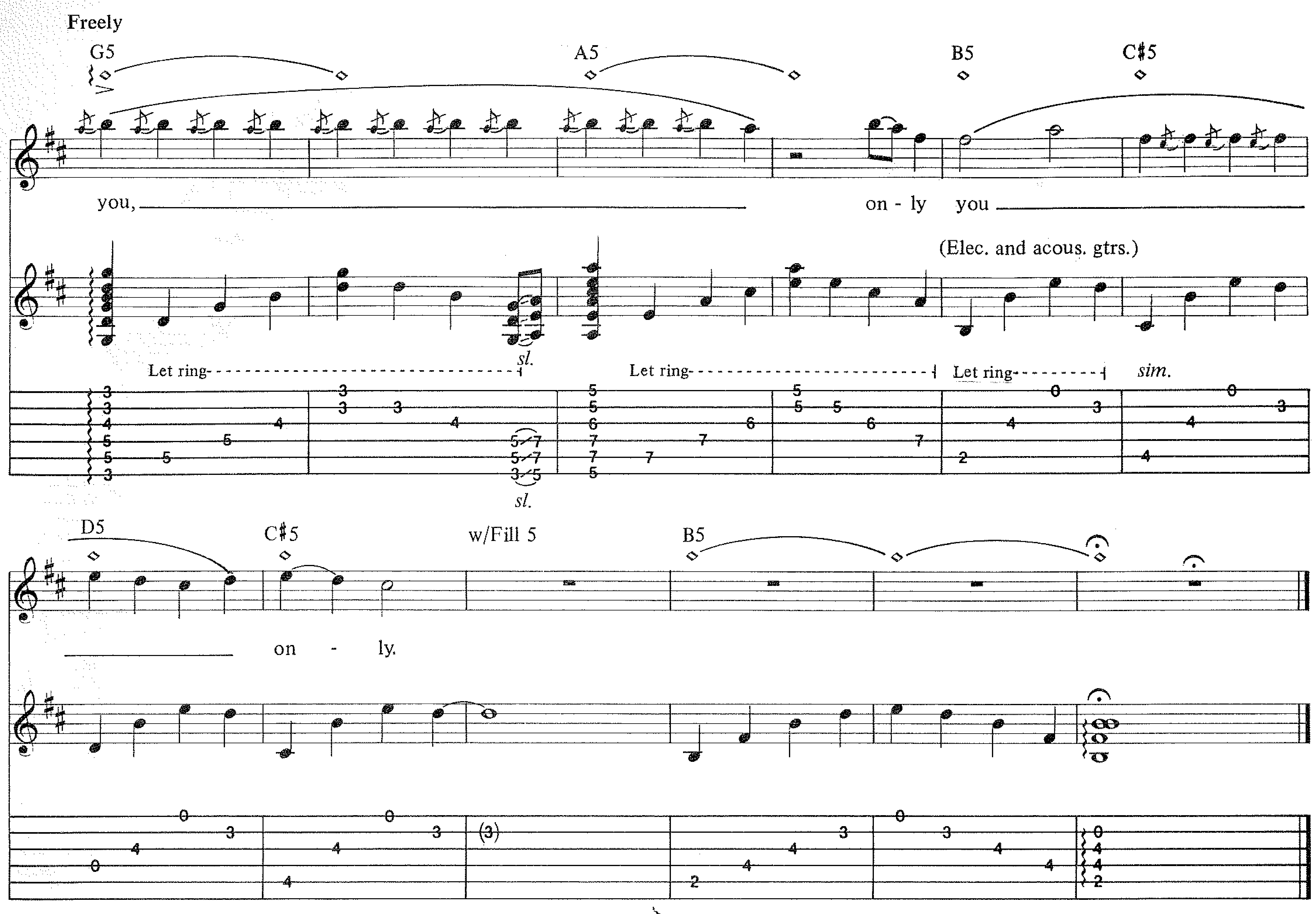

Faster ♩ = 124
E
D5
A5
B5
P.M.
cresc.
sl.
f
A5
1/2
P
A.H. Full
(15ma)
A.H.
pitch: A

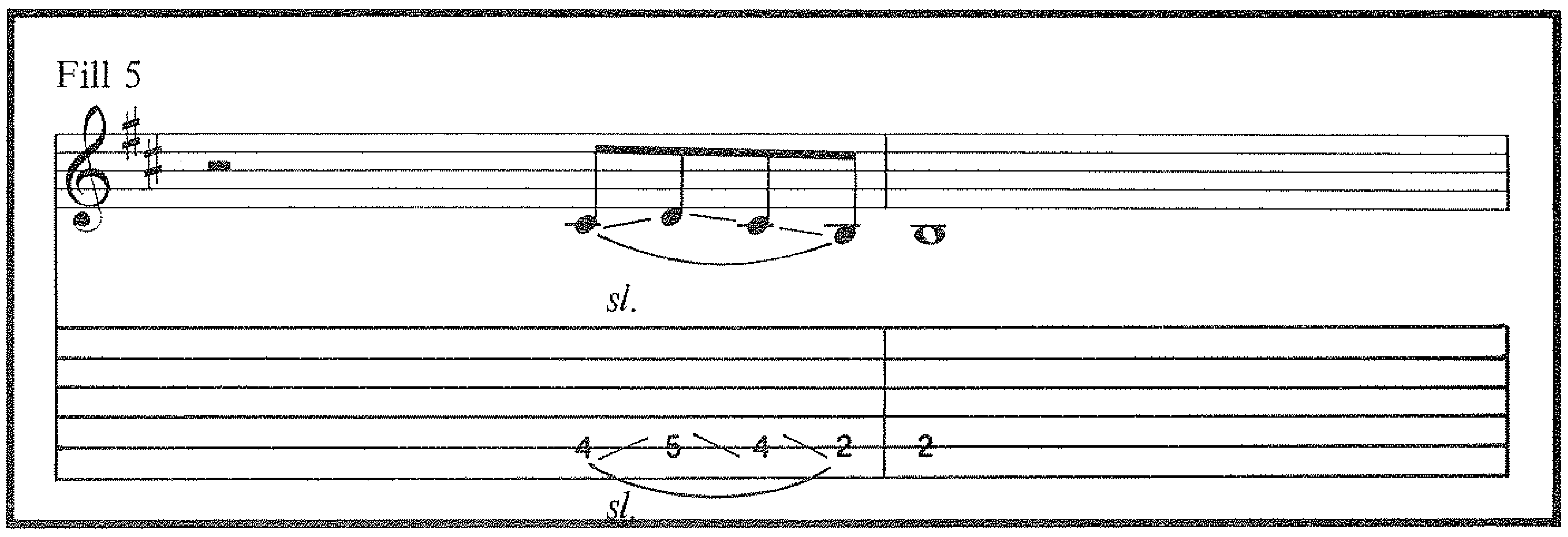
Guitar solo


E5 F#5 E5 F#5
E5 F#5 E5 F#5
B5 C#5 B5 C#5
sl.
Full
1/2
wide fast vib.
B5 C#5 B5 C#5
E5 F#5 E5 F#5
E5 F#5 E5 F#5
H
P
*1/2
1/2
Let ring
*Bend 2nd stg. along with 3rd stg.
Rhy. Fig. 2
B5 C#5 B5 C#5
B5 C#5 B5 C#5 D5 D#5 E5
⑤7fr.
E
E5
⑤7fr.
E
E5
D5
P.M.
I think a - bout you. You know
that I do.
⑤5fr.
D
D5
⑤5fr.
D D5
C#5
⑤4fr.
C#
C#5
C# C#5
⑤4fr.
C#
C#5
C#5 D5 D#5 E5
(end Rhy. Fig. 2)
I think a - bout
H P sl.
3


w/Rhy. Fig. 2 (2½ times)
D5
C♯5
you. All a - lone, on - ly you.
H P sl.
D5 D♯5 E5
D5
C♯5
I think a - bout you. Ah, it's true.
D5 D♯5 E5
D5
I think a - bout you.
D.S. (take 2nd ending) al Coda
C♯5 (C♯5)
Cowbell
A5V
B5VII
P.M.
cresc.
Ba - by, yes I do.


Coda
B5
A5
I think a - bout you. I think a - bout
Full
sl.
B5 A5 B5 A5 B5 A5 B5 A5
you. I think a - bout you, on - ly
A.H.
(8va)
hold bend
P
G5 A5 D5 B5 A5 B5 A5
you. I think a - bout you. I think a - bout
1/2
B5 A5 B5 A5
rit.
you. I think a - bout you, on - ly


Freely
G5
A5
B5
C♯5
you,
on - ly
you
(Elec. and acous. gtrs.)
Let ring
sl.
Let ring
Let ring
sim.
sl.
D5
C♯5
w/Fill 5
B5
on - ly.



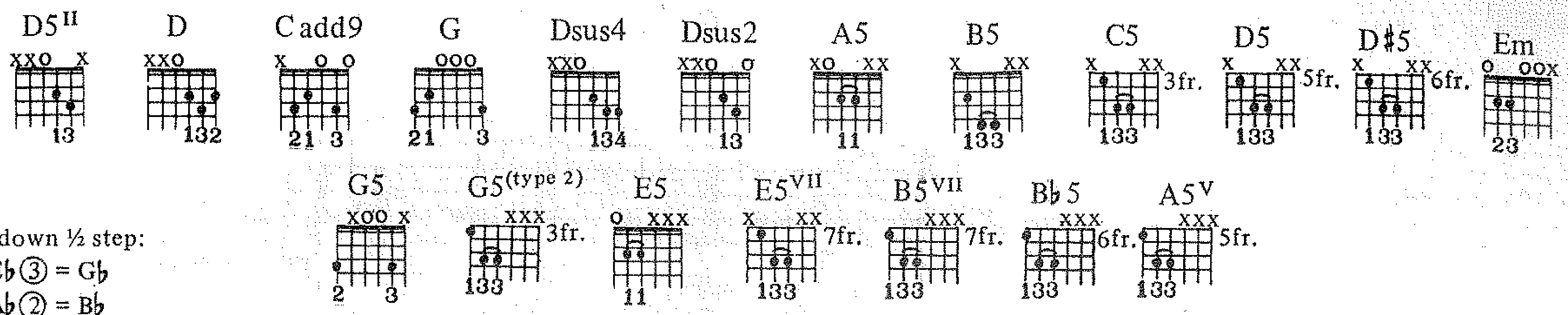
Additional Lyrics

2. There wasn't much in this heart of mine.
There was a little left and babe, you found it.
It's funny how I never felt so high,
It's a feelin' that I know, I know I'll never forget.
Ooh, it was the best time I can remember, *(etc.)*

3. Somethin' changed in this heart of mine,
You know that I'm so glad that you showed me.
Honey, now you're my best friend.
I want to stay together till the very end.
Ooh, it was the best time I can remember, *(etc.)*

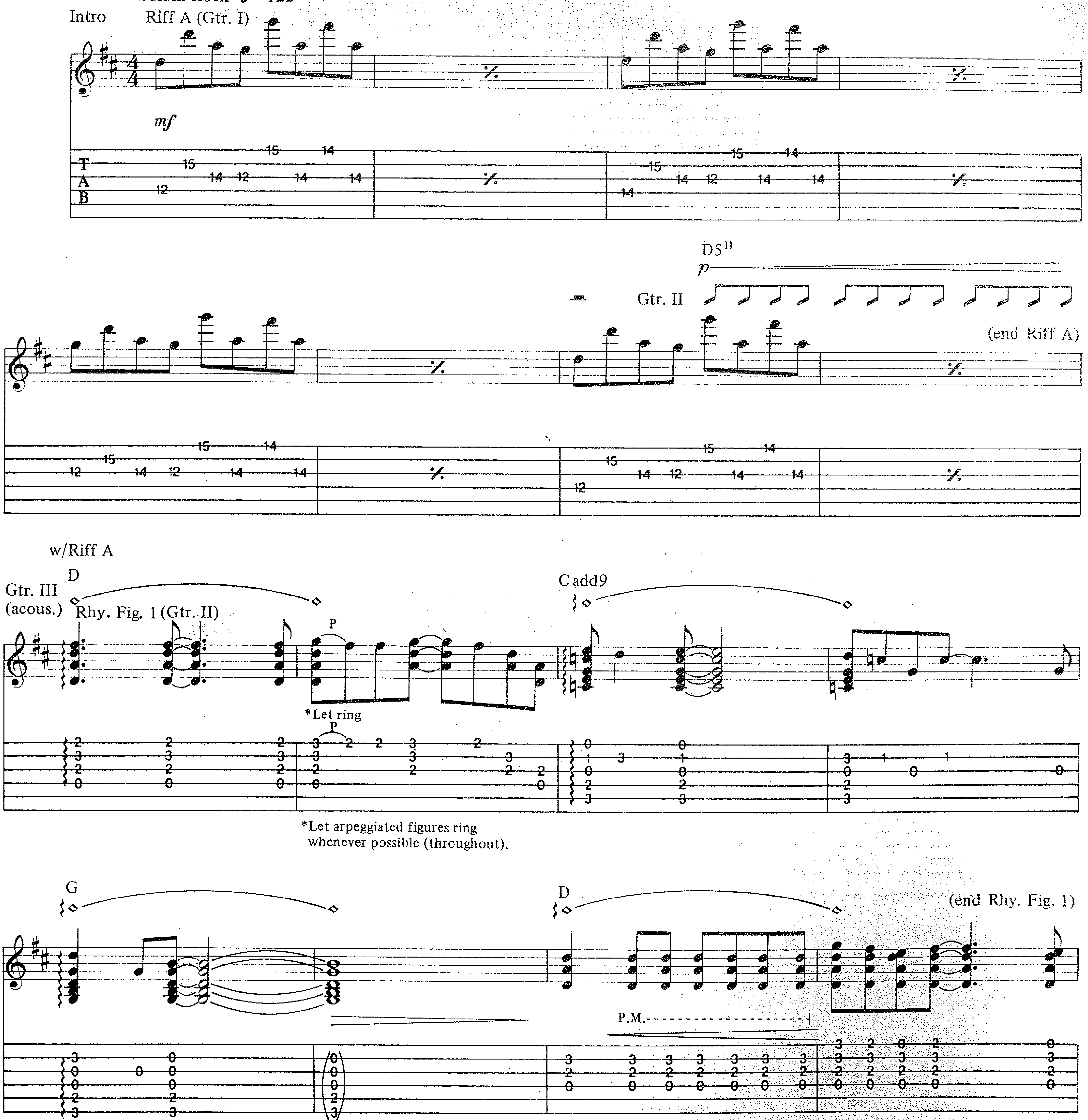
SWEET CHILD O' MINE

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler


D5II
D
Cadd9
G
Dsus4
Dsus2
A5
B5
C5
D5
D♯5
Em
G5
G5(type 2)
E5
E5VII
B5VII
B♭5
A5V
3fr.
5fr.
6fr.
7fr.
7fr.
6fr.
5fr.

Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Medium Rock ♩= 122


Intro
Riff A (Gtr. I)
mf
T
A
B
D5II
p
Gtr. II
(end Riff A)
w/Riff A
Gtr. III
(acous.)
D
Rhy. Fig. 1 (Gtr. II)
P
*Let ring
Cadd9
G
D
P.M.
(end Rhy. Fig. 1)

*Let arpeggiated figures ring whenever possible (throughout).

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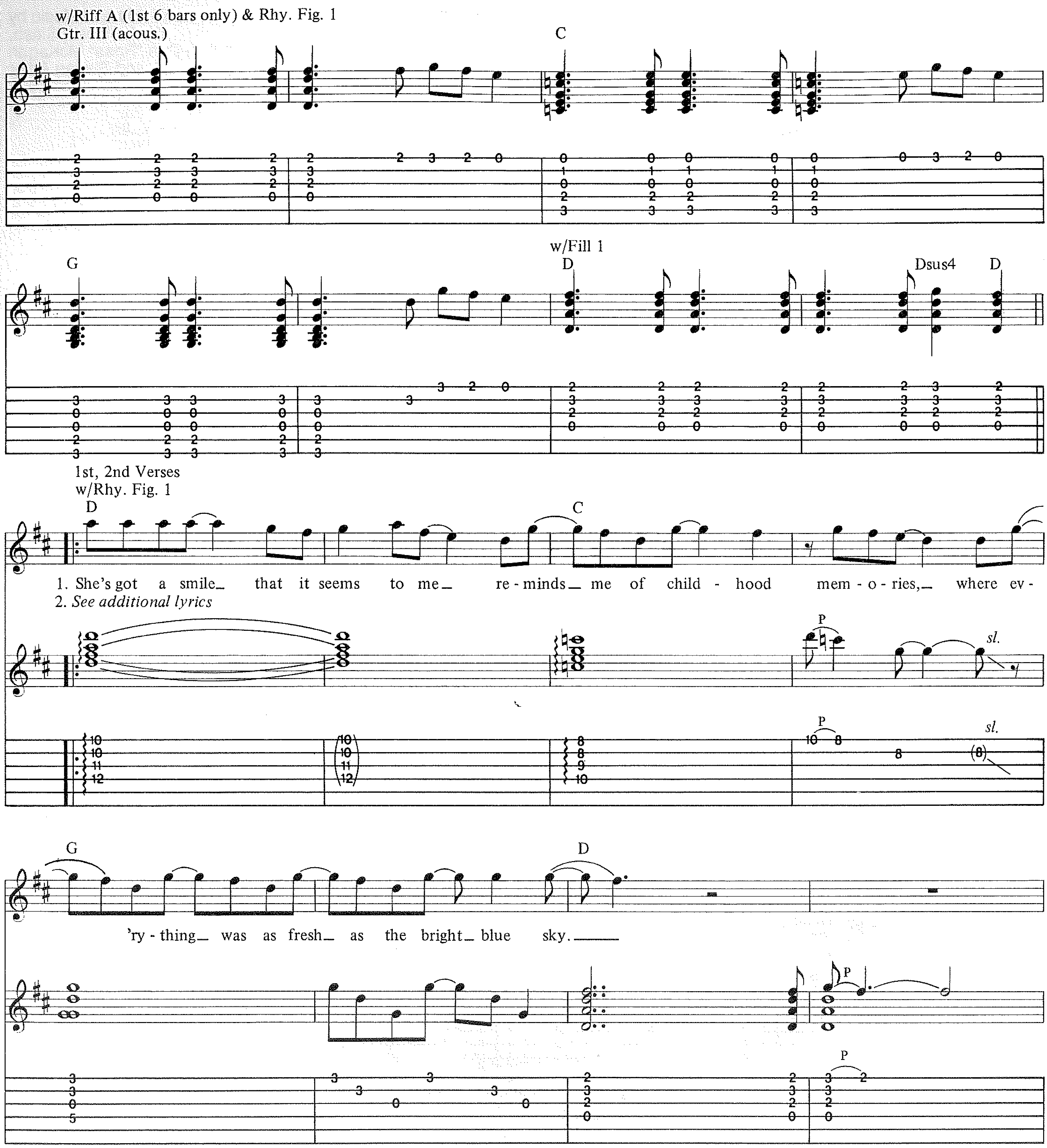
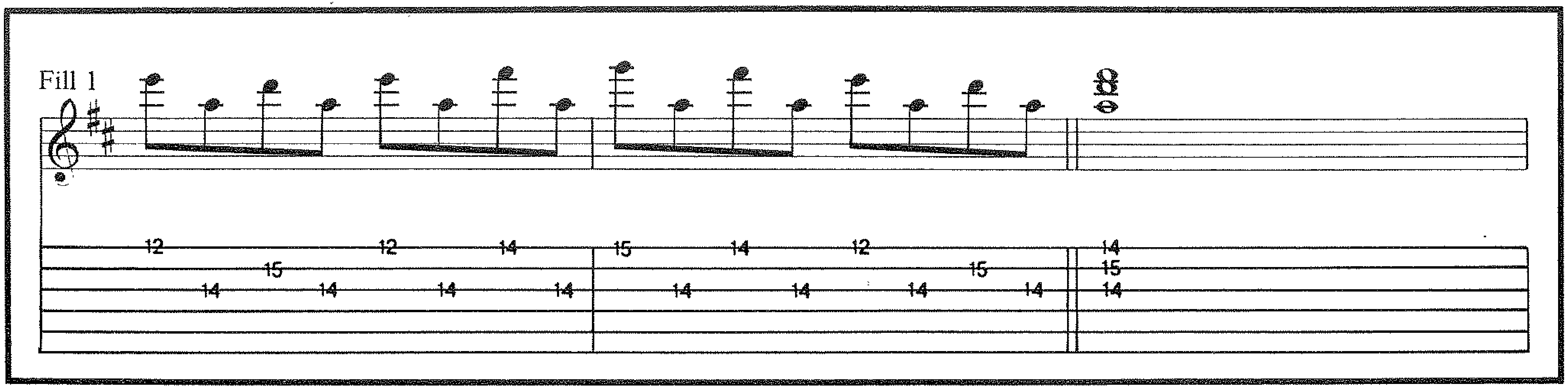
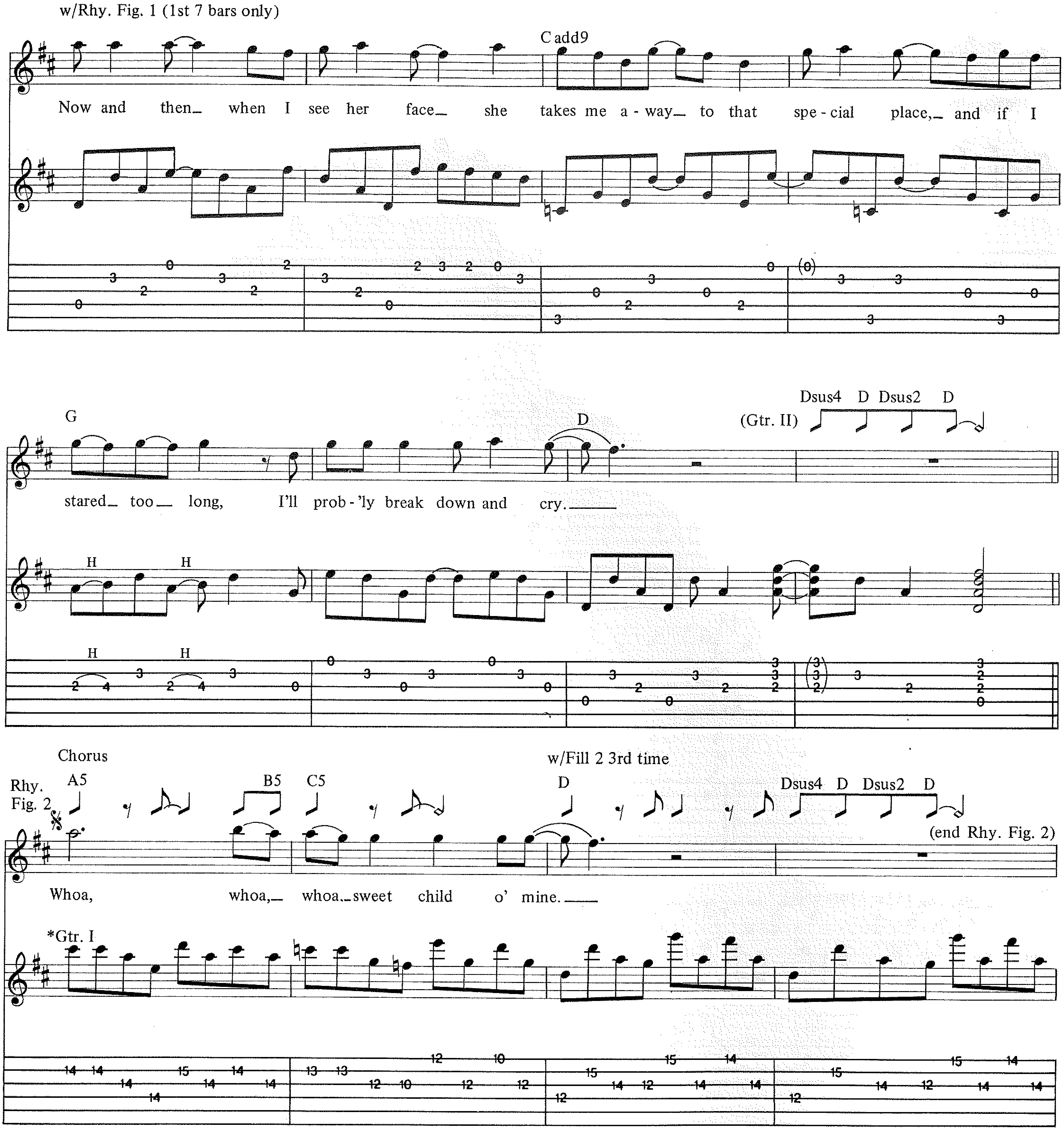
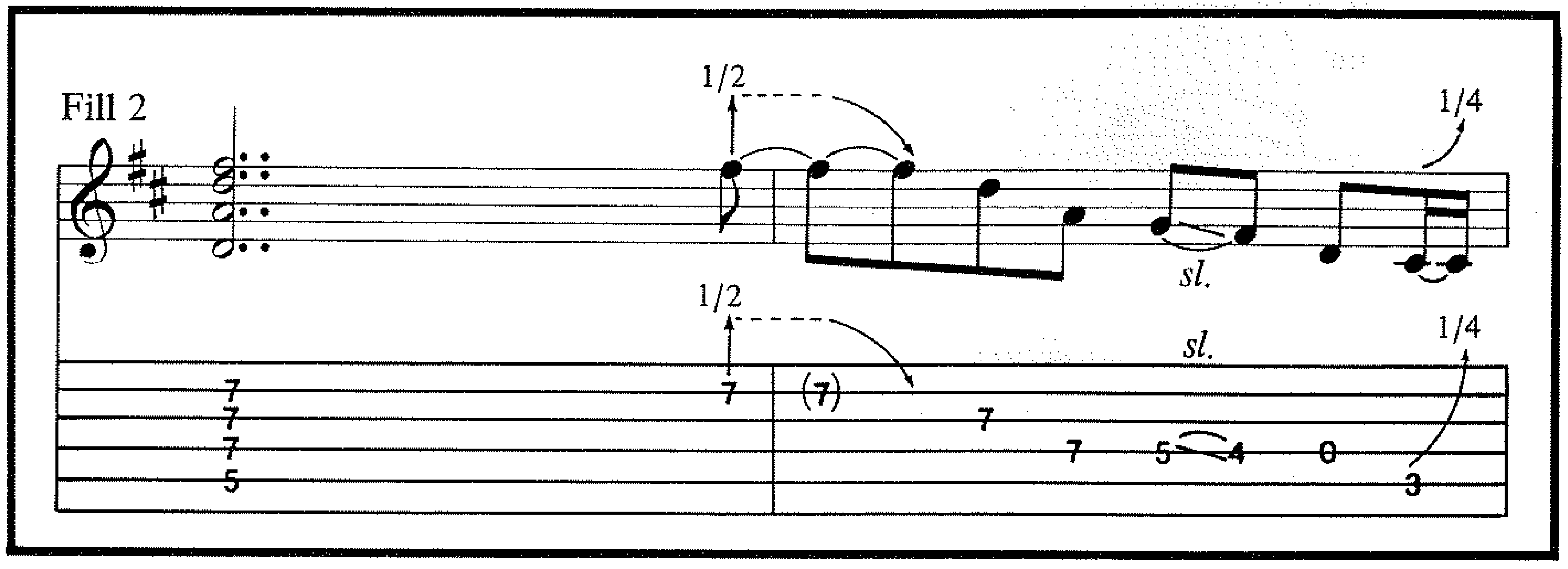
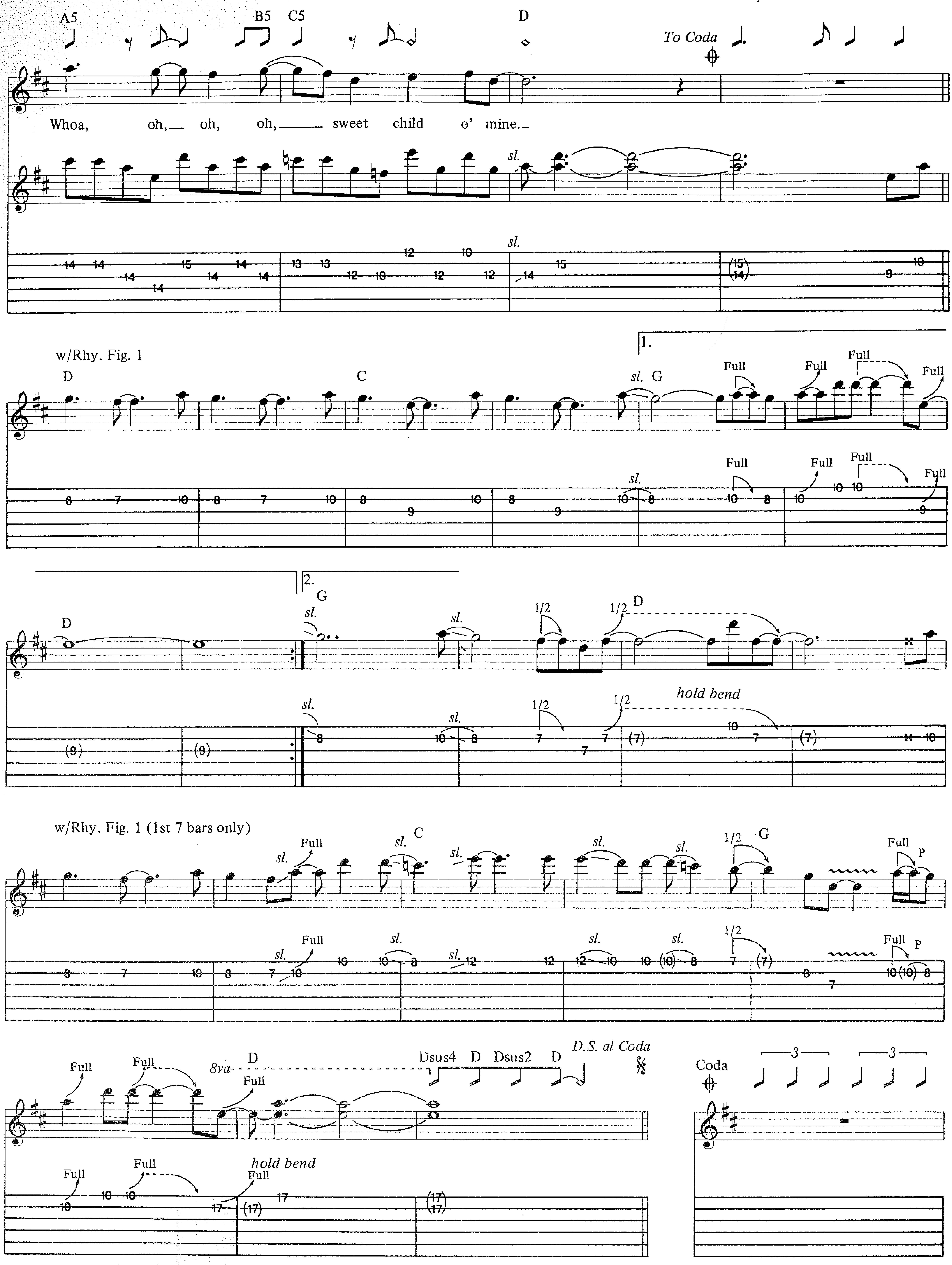

w/Riff A (1st 6 bars only) & Rhy. Fig. 1
Gtr. III (acous.)
C
G
w/Fill 1
D
Dsus4
D
1st, 2nd Verses
w/Rhy. Fig. 1
D
C
1. She's got a smile that it seems to me reminds me of child - hood mem - o - ries, where ev -
2. See additional lyrics
P
sl.
G
D
'ry - thing was as fresh as the bright blue sky.
P

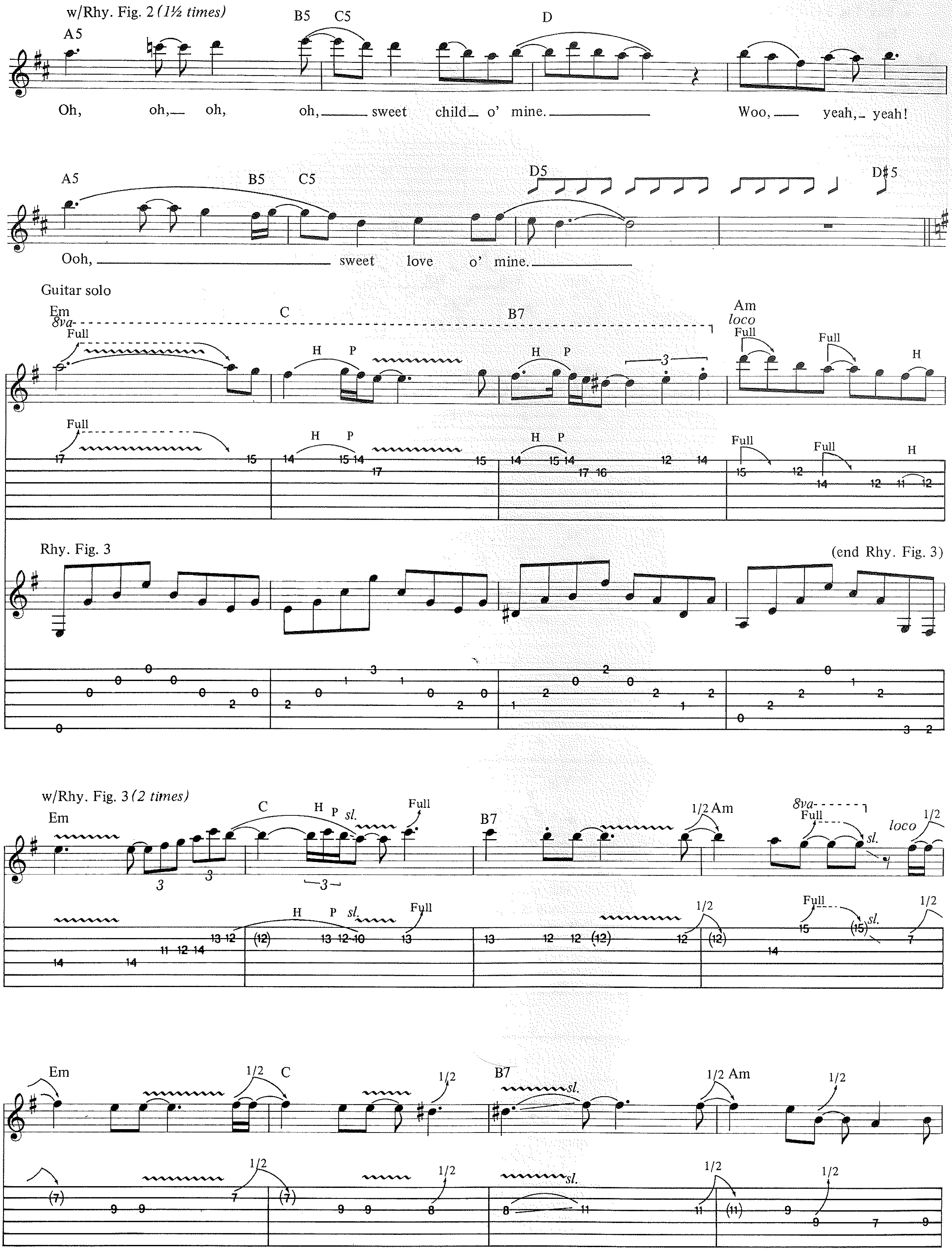

Fill 1

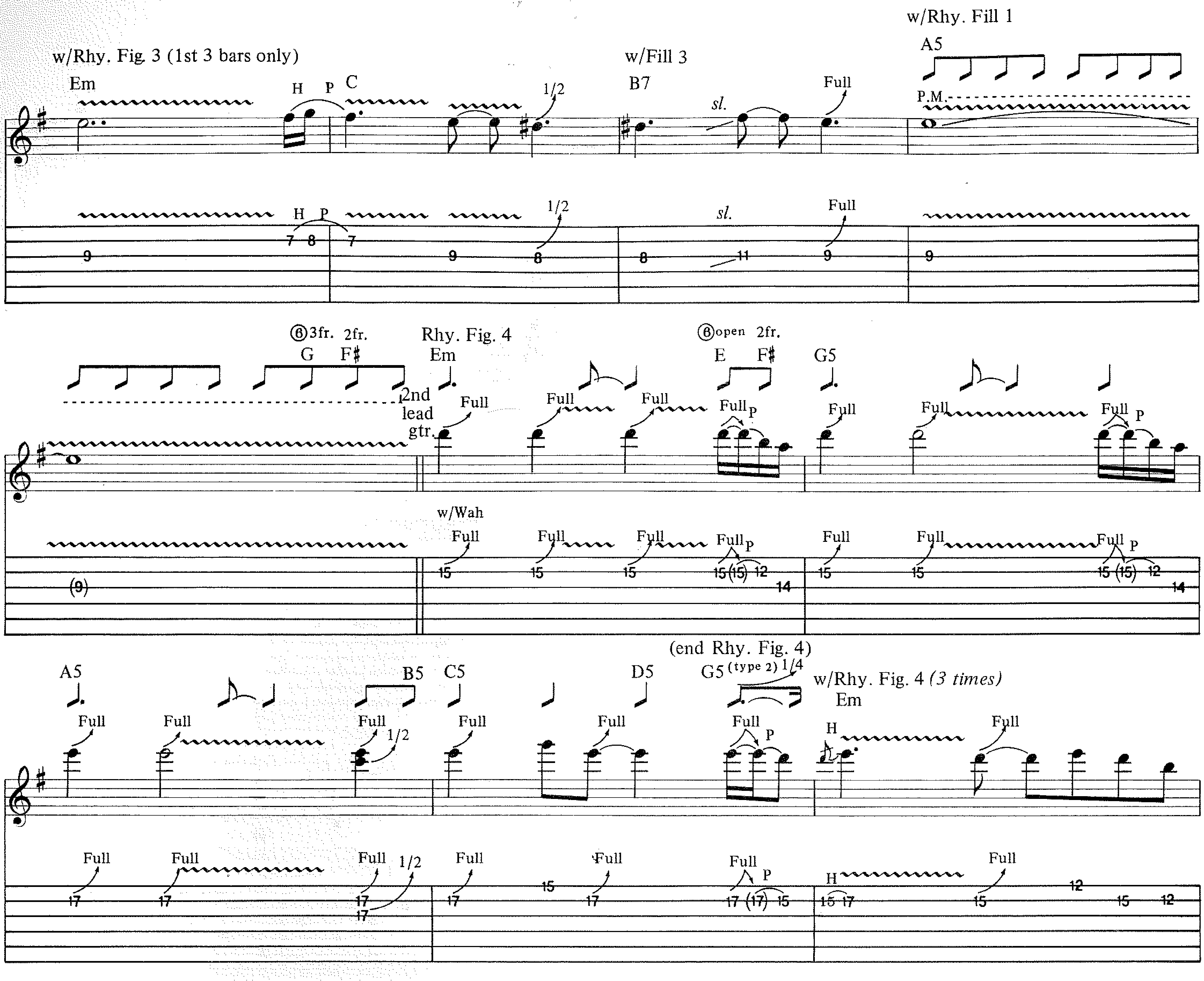

w/Rhy. Fig. 1 (1st 7 bars only)
Cadd9
Now and then_ when I see her face_ she takes me a - way_ to that spe - cial place,_ and if I
G
D
Dsus4 D Dsus2 D
(Gtr. II)
H
stared_ too_ long, I'll prob - 'ly break down and cry.____
Chorus
Rhy. Fig. 2
A5
B5
C5
w/Fill 2 3rd time
D
Dsus4 D Dsus2 D
(end Rhy. Fig. 2)
Whoa, whoa,_ whoa_sweet child o' mine.____
*Gtr. I

*On D.S. double Gtr. II

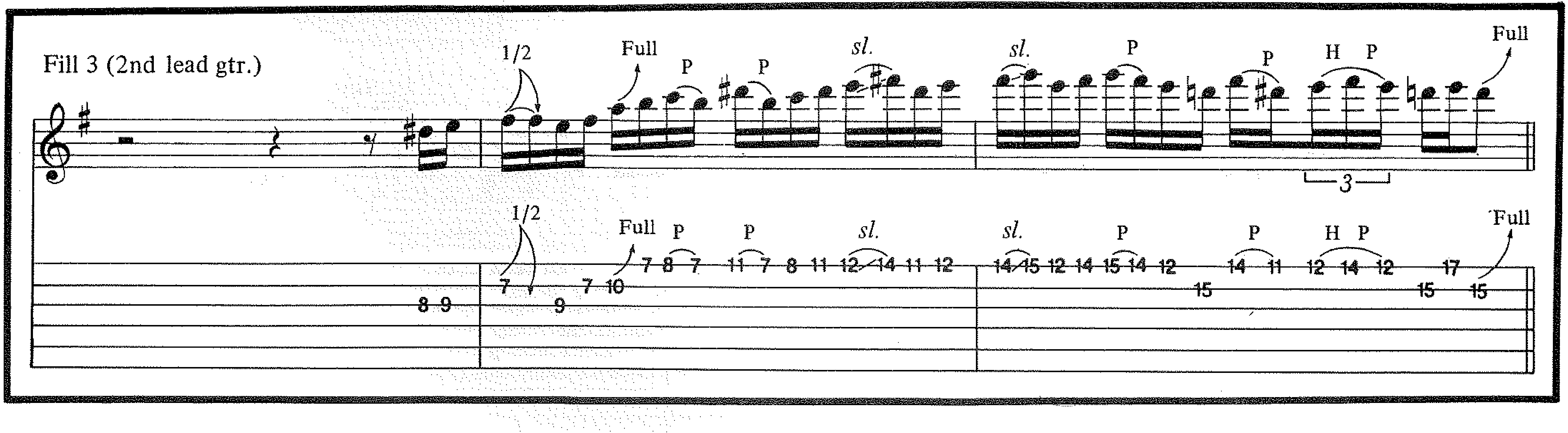

Fill 2
1/2
1/4
sl.


A5
B5
C5
D
To Coda
Whoa, oh, oh, oh, sweet child o' mine.
sl.
w/Rhy. Fig. 1
D
C
1.
G
Full
2.
1/2
hold bend
w/Rhy. Fig. 1 (1st 7 bars only)
P
8va
Dsus4
D
Dsus2
D.S. al Coda
Coda
3

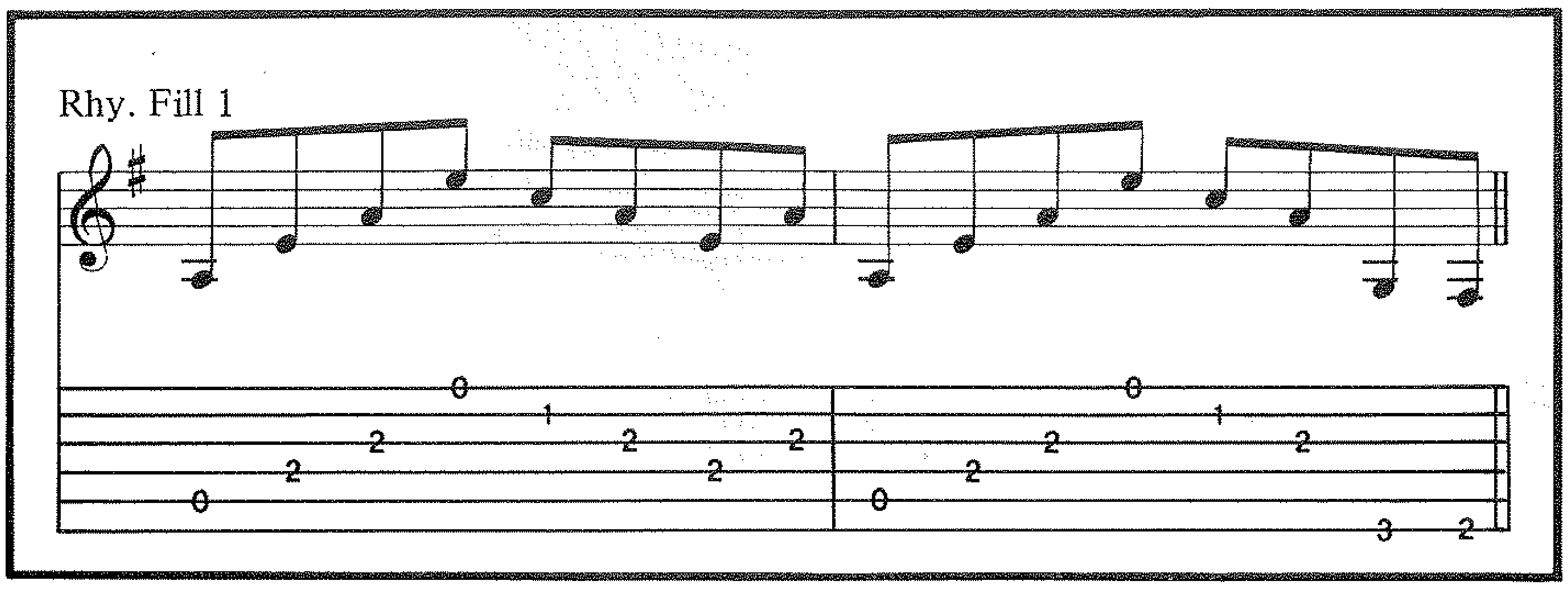

w/Rhy. Fig. 2 (1½ times)
A5
B5
C5
D
Oh, oh, oh, oh, sweet child o' mine. Woo, yeah, yeah!
A5
B5
C5
D5
D♯5
Ooh, sweet love o' mine.
Guitar solo
Em
8va
C
B7
Am
loco
Full
H
P
3
Rhy. Fig. 3
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (2 times)
Em
C
B7
1/2
Am
sl.
Em
1/2
C
B7
1/2 Am

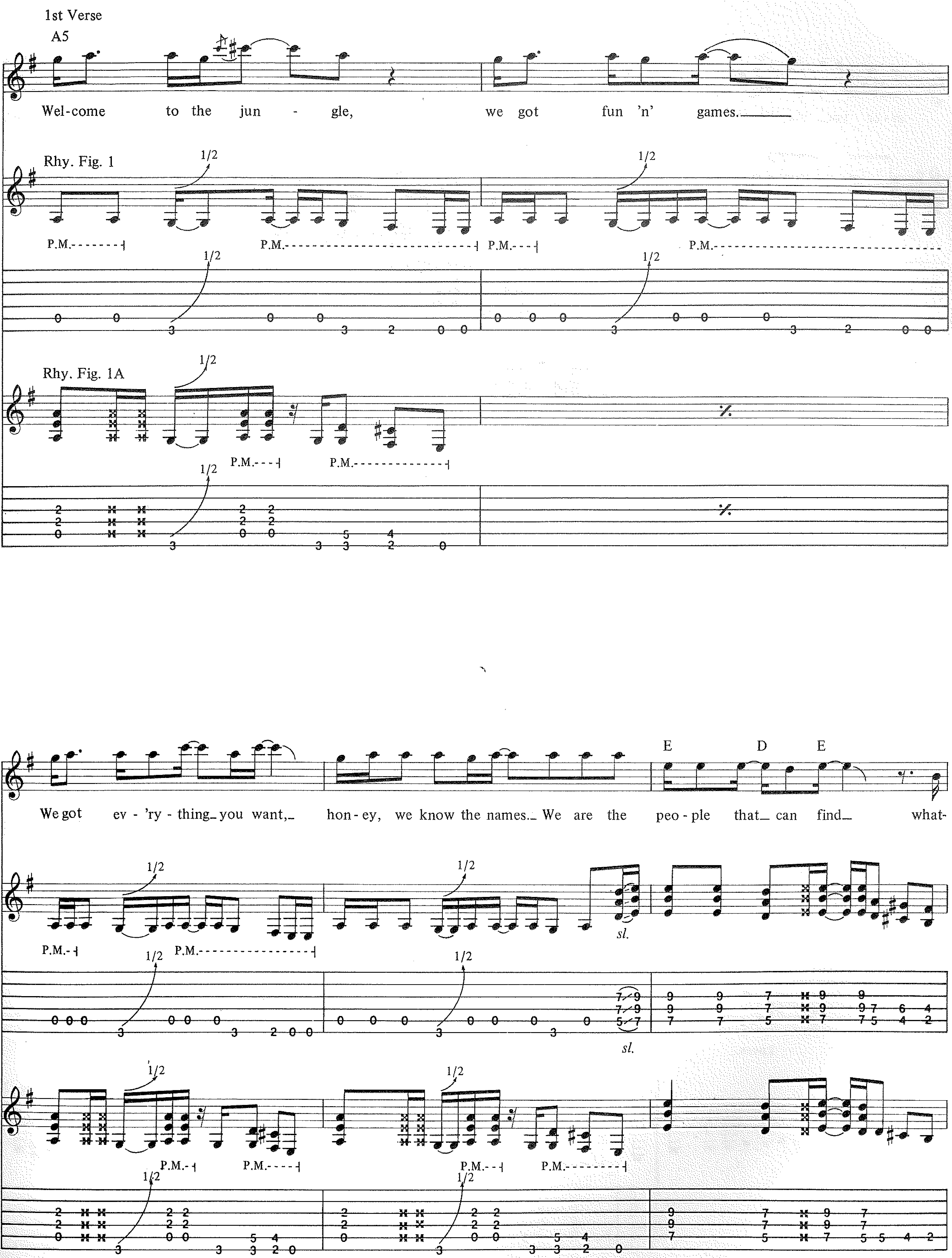

w/Rhy. Fig. 3 (1st 3 bars only)
Em
C
w/Fill 3
B7
w/Rhy. Fill 1
A5
P.M.
H P
1/2
sl.
Full
⑥3fr. 2fr.
G F♯
Rhy. Fig. 4
Em
2nd lead gtr.
⑥open 2fr.
E F♯
G5
w/Wah
A5
B5
C5
D5
(end Rhy. Fig. 4)
G5 (type 2)
1/4
w/Rhy. Fig. 4 (3 times)
Em
H

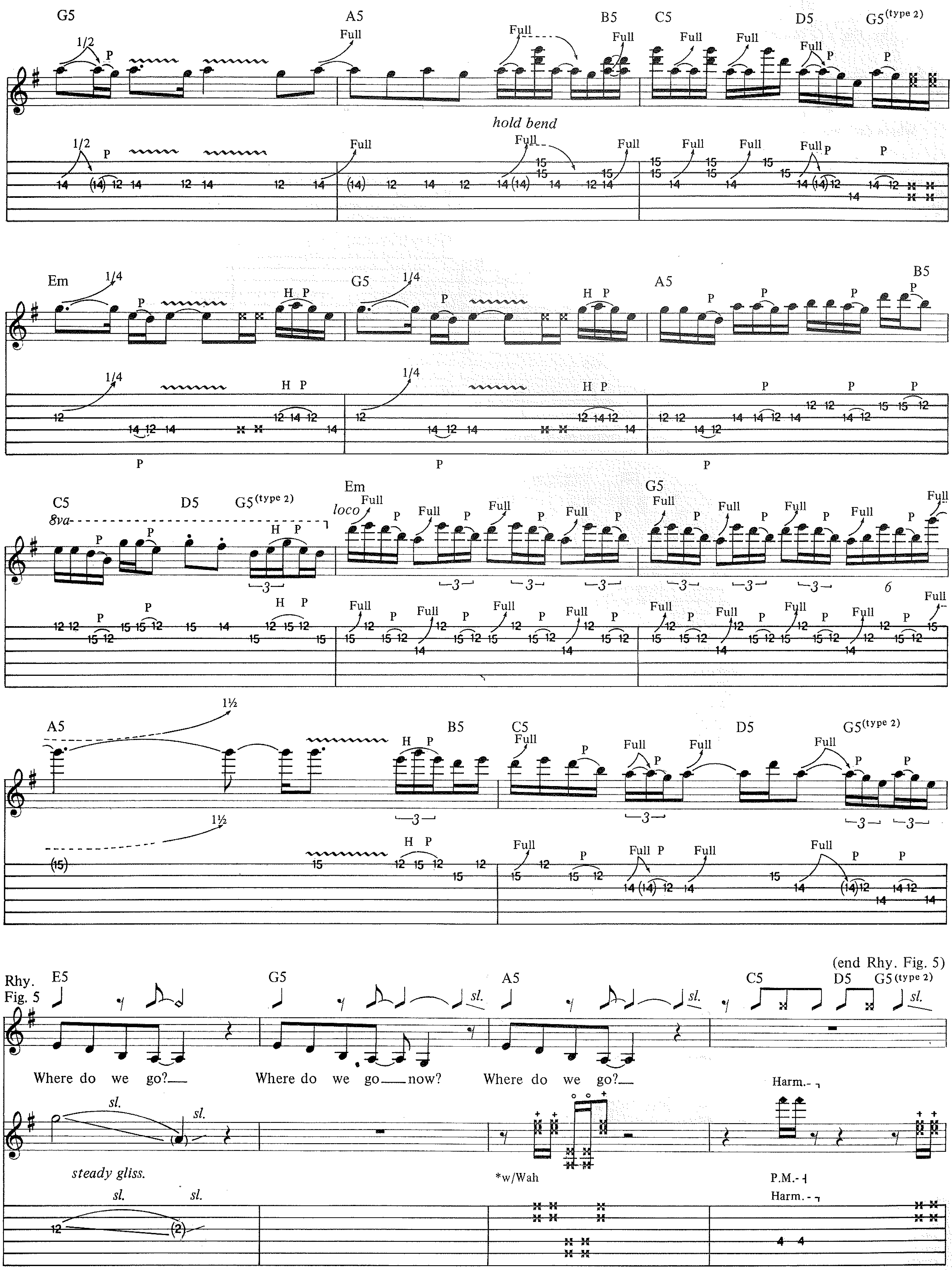
Fill 3 (2nd lead gtr.)


1/2
Full
P
sl.
H P
3

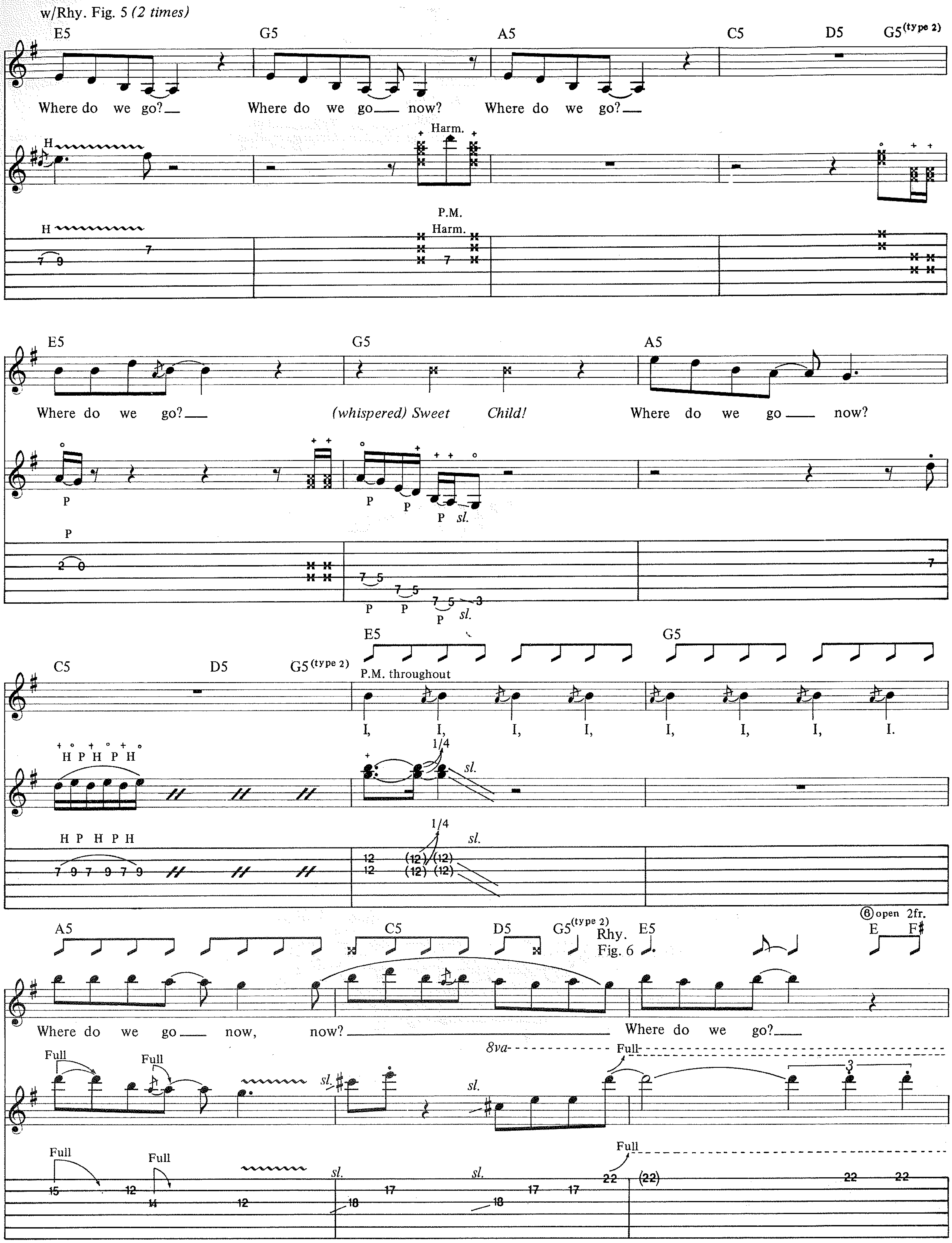
Rhy. Fill 1

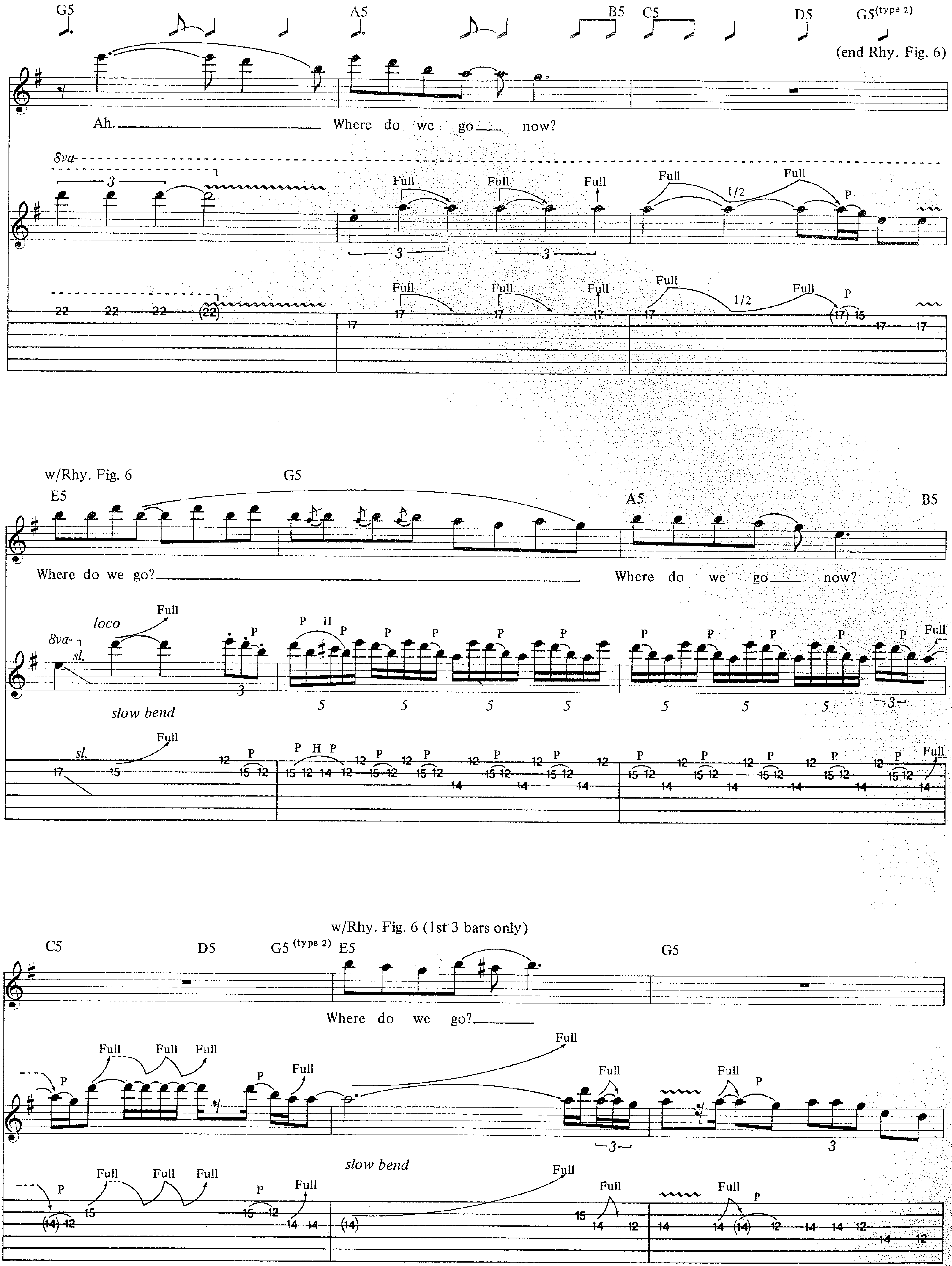


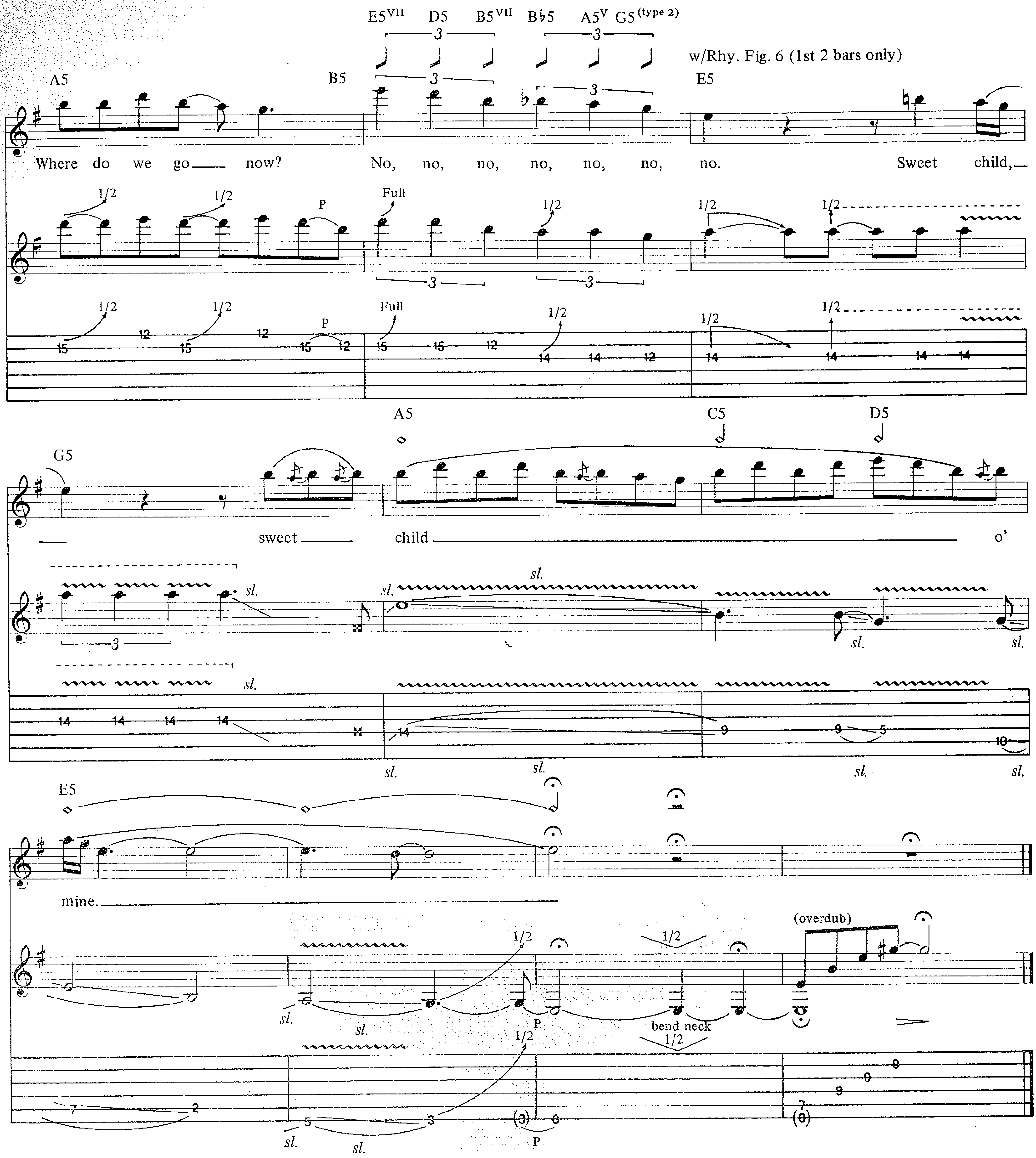

1st Verse
A5
Wel-come to the jun - gle, we got fun 'n' games.
Rhy. Fig. 1
1/2
P.M.
Rhy. Fig. 1A
E
D
E
We got ev - 'ry - thing you want, hon - ey, we know the names. We are the peo - ple that can find what-
sl.


G5
A5
B5
C5
D5
G5(type 2)
hold bend
Em
G5
A5
B5
C5
D5
G5(type 2)
8va
Em
loco
G5
A5
B5
C5
D5
G5(type 2)
Rhy. Fig. 5
E5
G5
A5
(end Rhy. Fig. 5)
C5
D5
G5(type 2)
Where do we go?
Where do we go now?
Where do we go?
steady gliss.
*w/Wah
Harm.
P.M.
sl.

* + = treble
o = bass


w/Rhy. Fig. 5 (2 times)
E5
G5
A5
C5
D5
G5(type 2)
Where do we go?
Where do we go now?
Where do we go?
H
Harm.
P.M.
Where do we go?
(whispered) Sweet Child!
Where do we go now?
P
sl.
P.M. throughout
H P H P H
1/4
sl.
Rhy. Fig. 6
⑥ open 2fr.
E
F♯
Where do we go now, now?
Where do we go?
Full
8va
3


G5
A5
B5
C5
D5
G5(type 2)
(end Rhy. Fig. 6)
Ah.
Where do we go now?
8va
Full
1/2
P
w/Rhy. Fig. 6
E5
G5
A5
B5
Where do we go?
Where do we go now?
loco
sl.
slow bend
P H P
C5
D5
G5 (type 2)
w/Rhy. Fig. 6 (1st 3 bars only)
E5
G5
Where do we go?

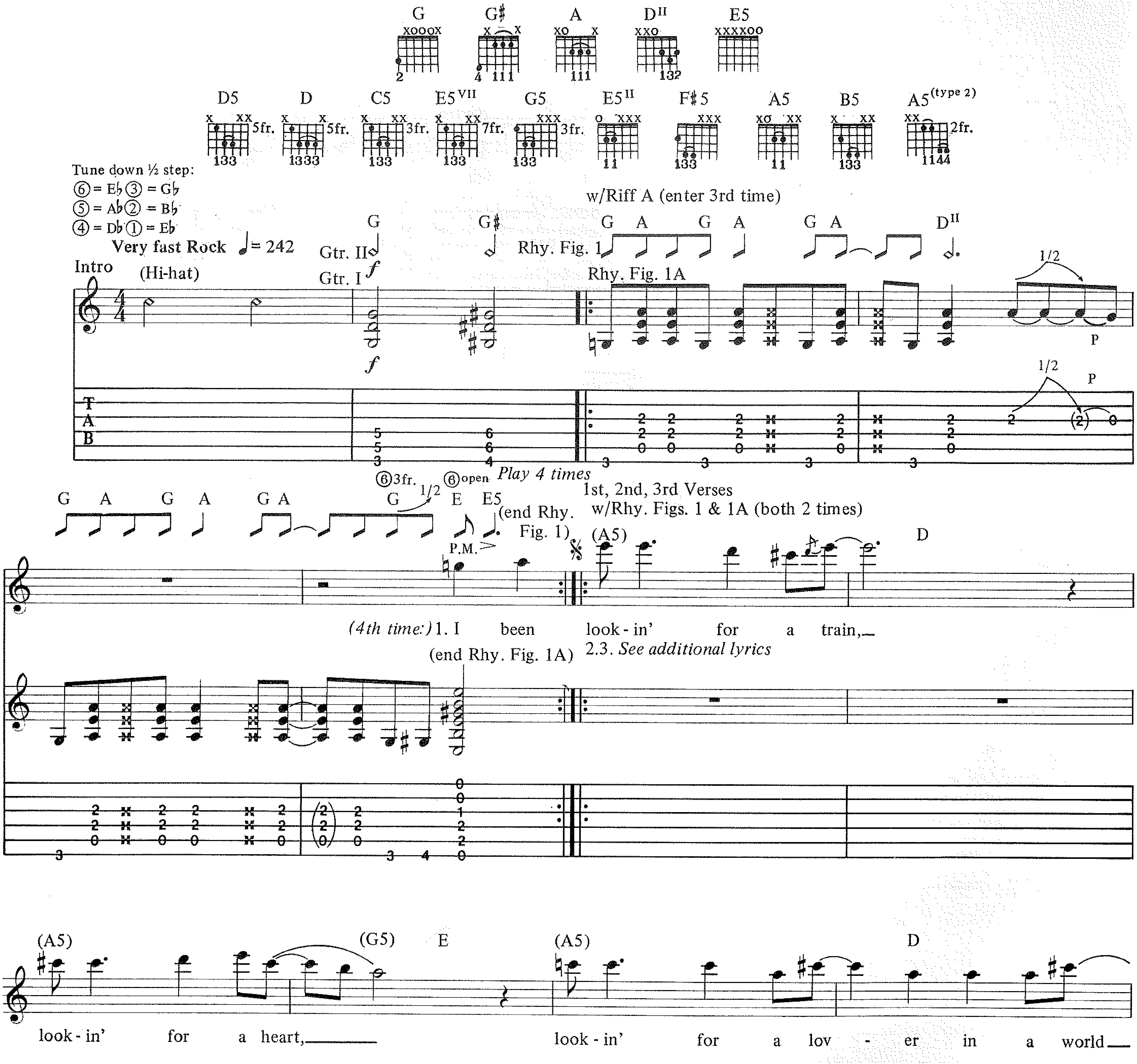

E5VII D5 B5VII B♭5 A5V G5(type 2)
w/Rhy. Fig. 6 (1st 2 bars only)
A5
B5
E5
Where do we go now?
No, no, no, no, no, no, no.
Sweet child,
G5
sweet
A5
child
C5
D5
o'
E5
mine.
1/2
Full
P
sl.
bend neck
(overdub)

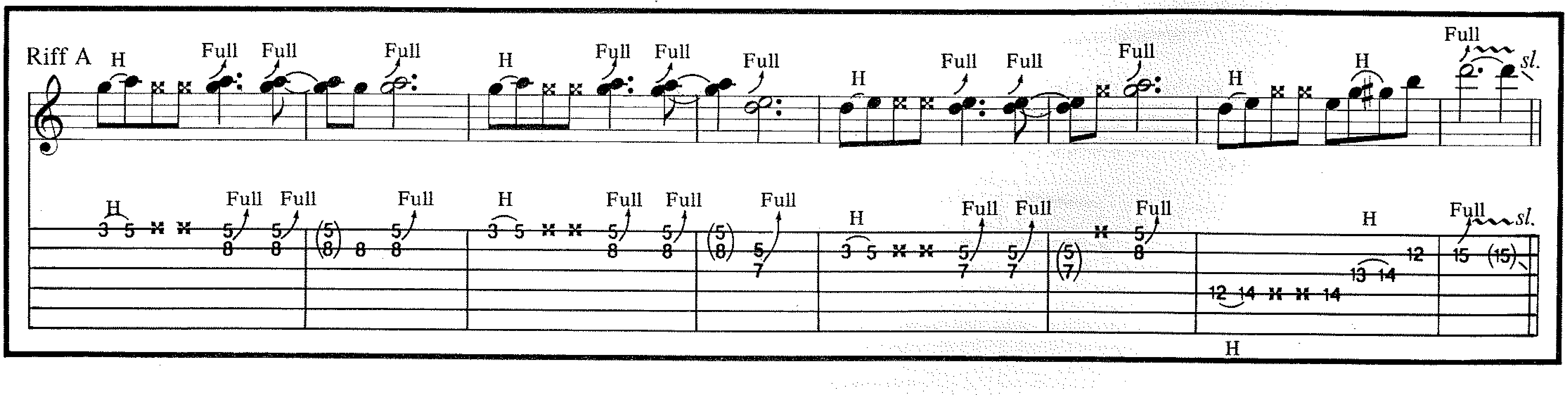
Additional Lyrics

2. She's got eyes of the bluest skies, as if they thought of rain.
I hate to look into those eyes and see an ounce of pain.
Her hair reminds me of a warm safe place where as a child I'd hide,
And pray for the thunder and the rain to quietly pass me by. *(To Chorus)*

YOU'RE CRAZY

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler


G G♯ A D^II E5
D5 5fr. D 5fr. C5 3fr. E5^VII 7fr. G5 3fr. E5^II F♯5 A5 B5 A5^(type 2) 2fr.
Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭
Very fast Rock ♩= 242
Intro (Hi-hat)
Gtr. II
Gtr. I
w/Riff A (enter 3rd time)
Rhy. Fig. 1
Rhy. Fig. 1A
⑥3fr. ⑥open
Play 4 times
P.M.
(end Rhy. Fig. 1)
(end Rhy. Fig. 1A)
1st, 2nd, 3rd Verses
w/Rhy. Figs. 1 & 1A (both 2 times)
(4th time:) 1. I been look - in' for a train,
2.3. See additional lyrics
look - in' for a heart,
look - in' for a lov - er in a world


Riff A
H
Full
sl.

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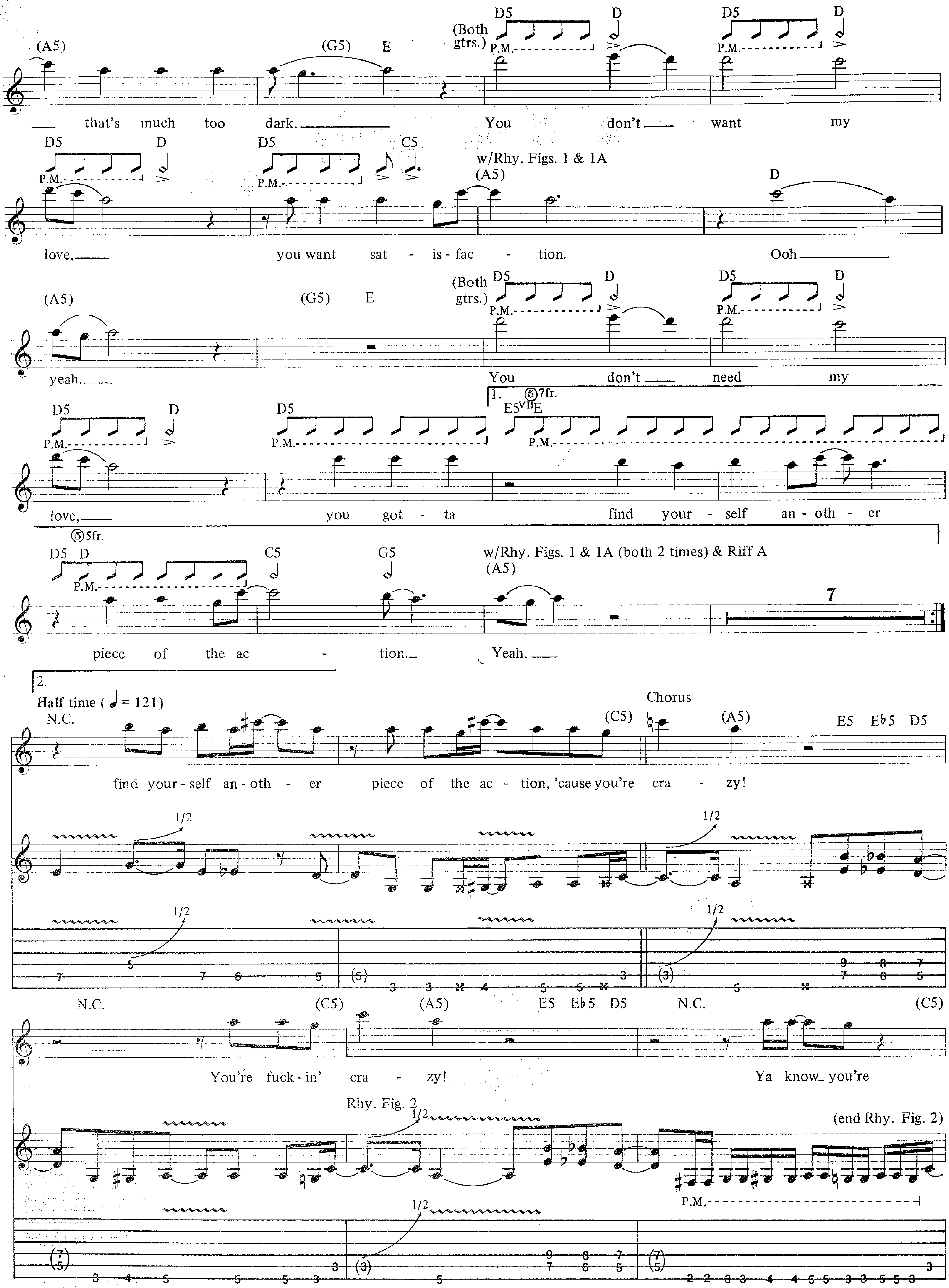
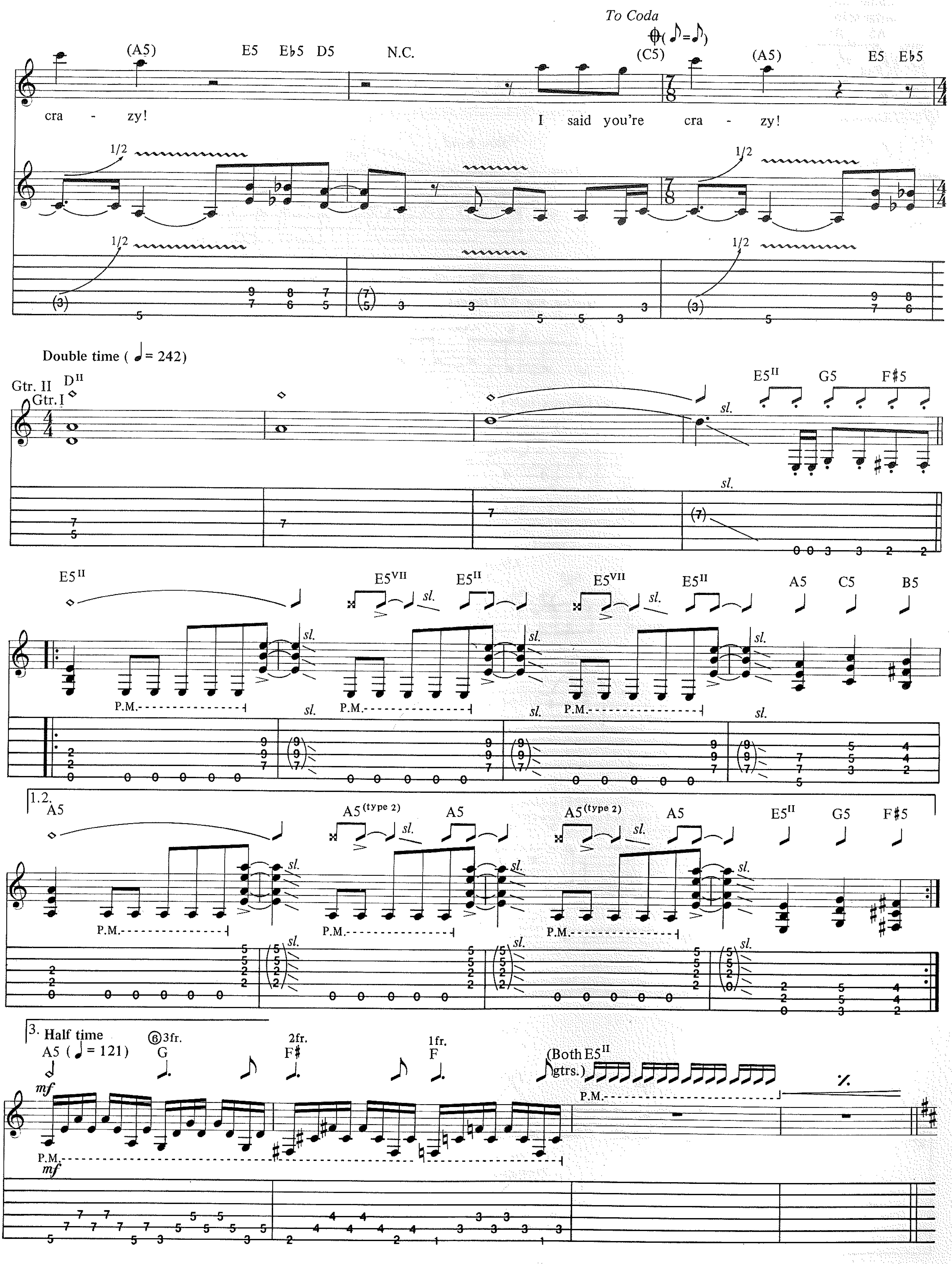
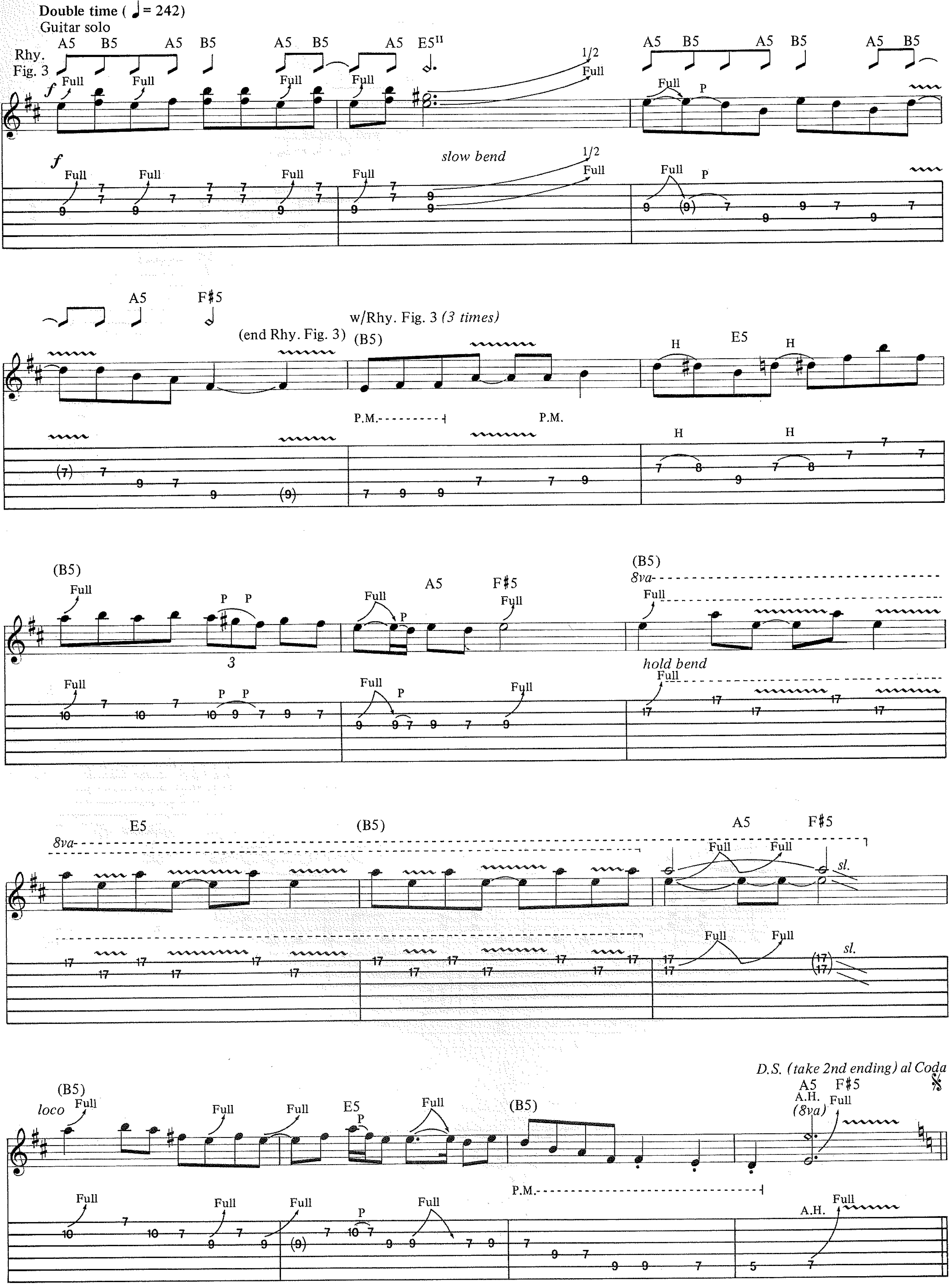
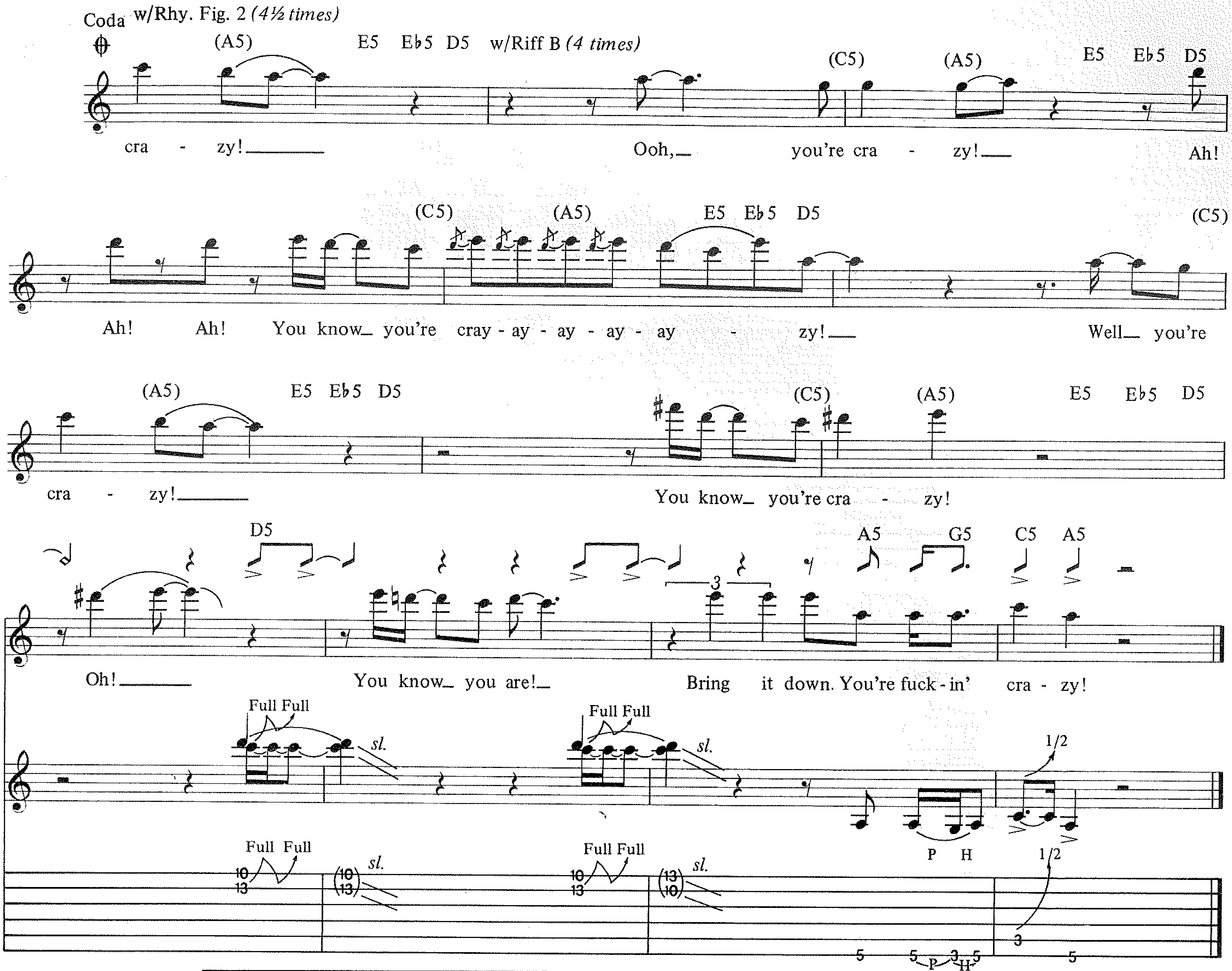
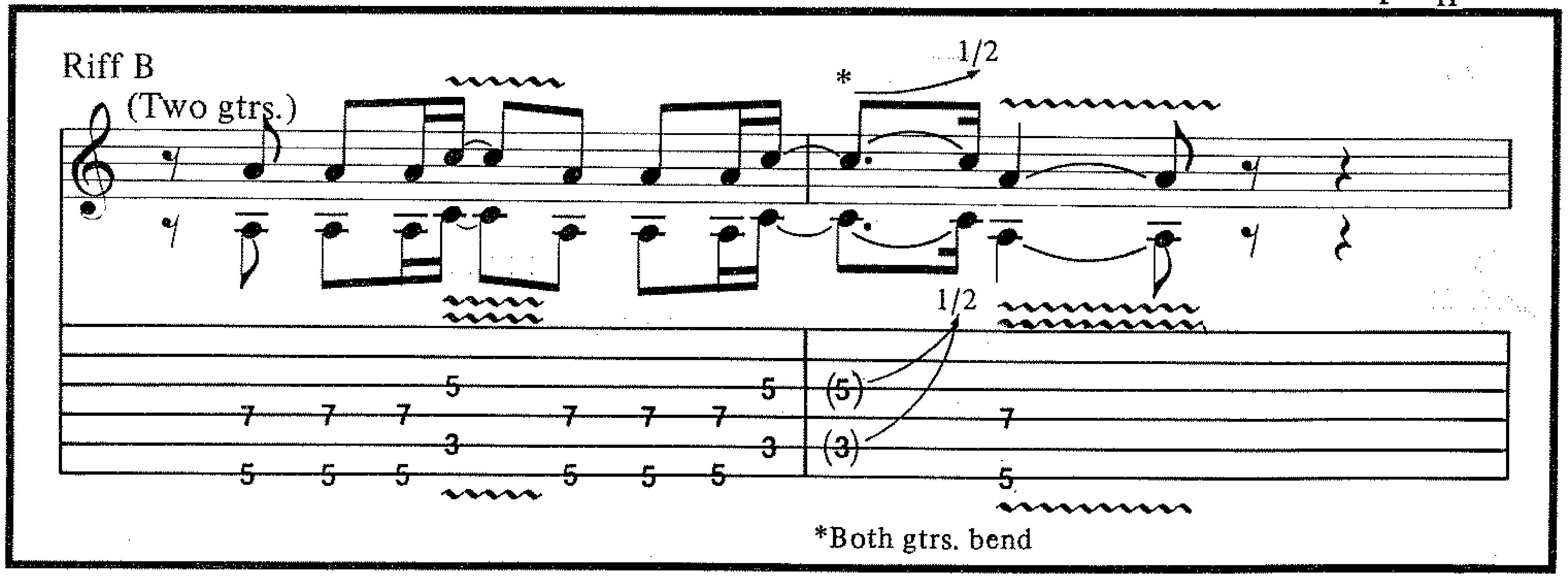

(A5)
(G5) E
(Both gtrs.) D5 D
P.M.
D5 D
P.M.
that's much too dark. You don't want my
D5 D
P.M.
D5 C5
P.M.
w/Rhy. Figs. 1 & 1A
(A5)
D
love, you want sat - is - fac - tion. Ooh
(A5)
(G5) E
(Both gtrs.) D5 D
P.M.
D5 D
P.M.
yeah. You don't need my
1. ⑤7fr.
E5VIIE
D5 D
P.M.
D5
P.M.
P.M.
love, you got - ta find your - self an - oth - er
⑤5fr.
D5 D
P.M.
C5
G5
w/Rhy. Figs. 1 & 1A (both 2 times) & Riff A
(A5)
7
piece of the ac - tion. Yeah.
2.
Half time (♩ = 121)
N.C.
(C5)
Chorus
(A5)
E5 E♭5 D5
find your - self an - oth - er piece of the ac - tion, 'cause you're cra - zy!
1/2
1/2
7 5 7 6 5 (5) 3 3 X 4 5 5 X 3 (3) 5 X 9 7 8 6 7 5
N.C.
(C5)
(A5)
E5 E♭5 D5
N.C.
(C5)
You're fuck - in' cra - zy! Ya know you're
Rhy. Fig. 2
1/2
(end Rhy. Fig. 2)
P.M.
(7 5) 3 4 5 5 5 3 3 (3) 5 9 7 8 6 7 5 (7 5) 2 2 3 3 4 4 5 5 3 3 5 5 3 3



To Coda
(A5) E5 E♭5 D5 N.C. (C5) (A5) E5 E♭5
cra - zy! I said you're cra - zy!
1/2
Double time (♩ = 242)
Gtr. II
Gtr. I
D^II
E5^II G5 F♯5
sl.
E5^II E5^VII E5^II E5^VII E5^II A5 C5 B5
P.M.
1.2.
A5 A5 (type 2) A5 A5 (type 2) A5 E5^II G5 F♯5
3. Half time
A5 (♩ = 121)
⑥3fr. G
2fr. F♯
1fr. F
(Both E5^II gtrs.)
mf


Double time (♩ = 242)
Guitar solo
Rhy. Fig. 3
A5
B5
E5
F♯5
f
Full
1/2
slow bend
P
H
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (3 times)
(B5)
P.M.
3
8va
hold bend
sl.
loco
A.H.
(8va)
D.S. (take 2nd ending) al Coda


Coda
w/Rhy. Fig. 2 (4½ times)
(A5) E5 E♭5 D5 w/Riff B (4 times)
(C5) (A5) E5 E♭5 D5
cra - zy! Ooh, you're cra - zy! Ah!
(C5) (A5) E5 E♭5 D5 (C5)
Ah! Ah! You know you're cray - ay - ay - ay - ay - zy! Well you're
(A5) E5 E♭5 D5 (C5) (A5) E5 E♭5 D5
cra - zy! You know you're cra - zy!
D5 A5 G5 C5 A5
Oh! You know you are! Bring it down. You're fuck - in' cra - zy!
Full Full
sl.
P H
1/2


Riff B
(Two gtrs.)
1/2
*Both gtrs. bend

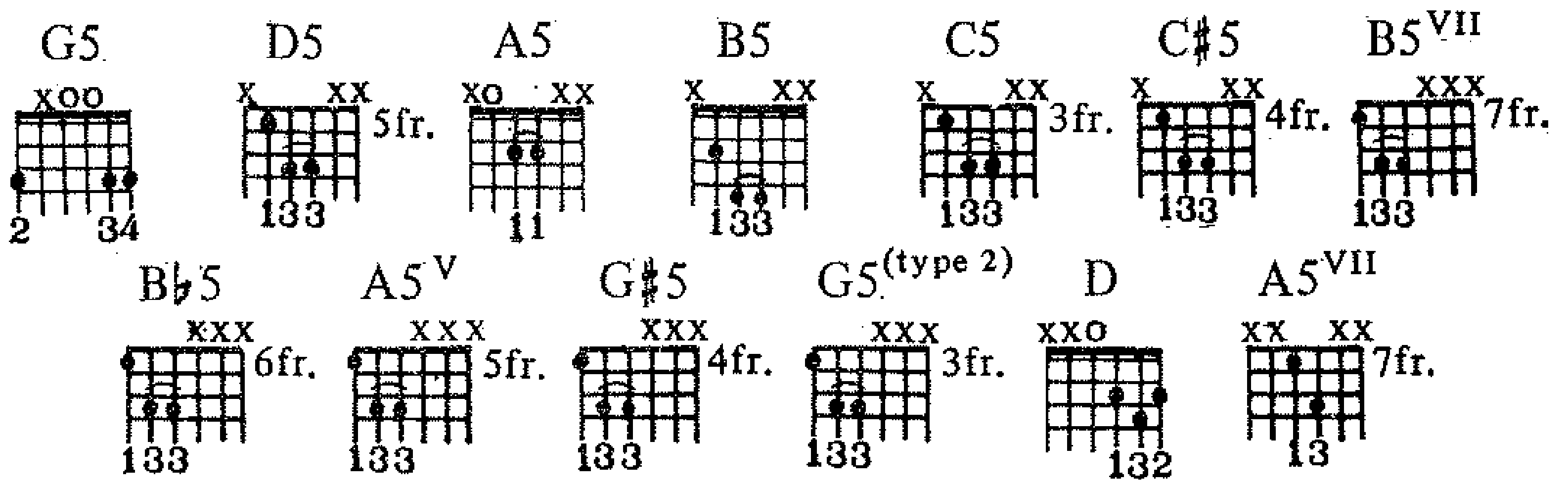
Additional Lyrics

2. Said where you goin'?
What you gonna do?
I been lookin' everywhere
I been lookin' for you.
You don't want my love, *(etc.)*

3. Say boy, where ya comin' from?
Where'd ya get that point of view?
When I was younger
Said I knew someone like you.
And they said you don't want my love, *(etc.)*

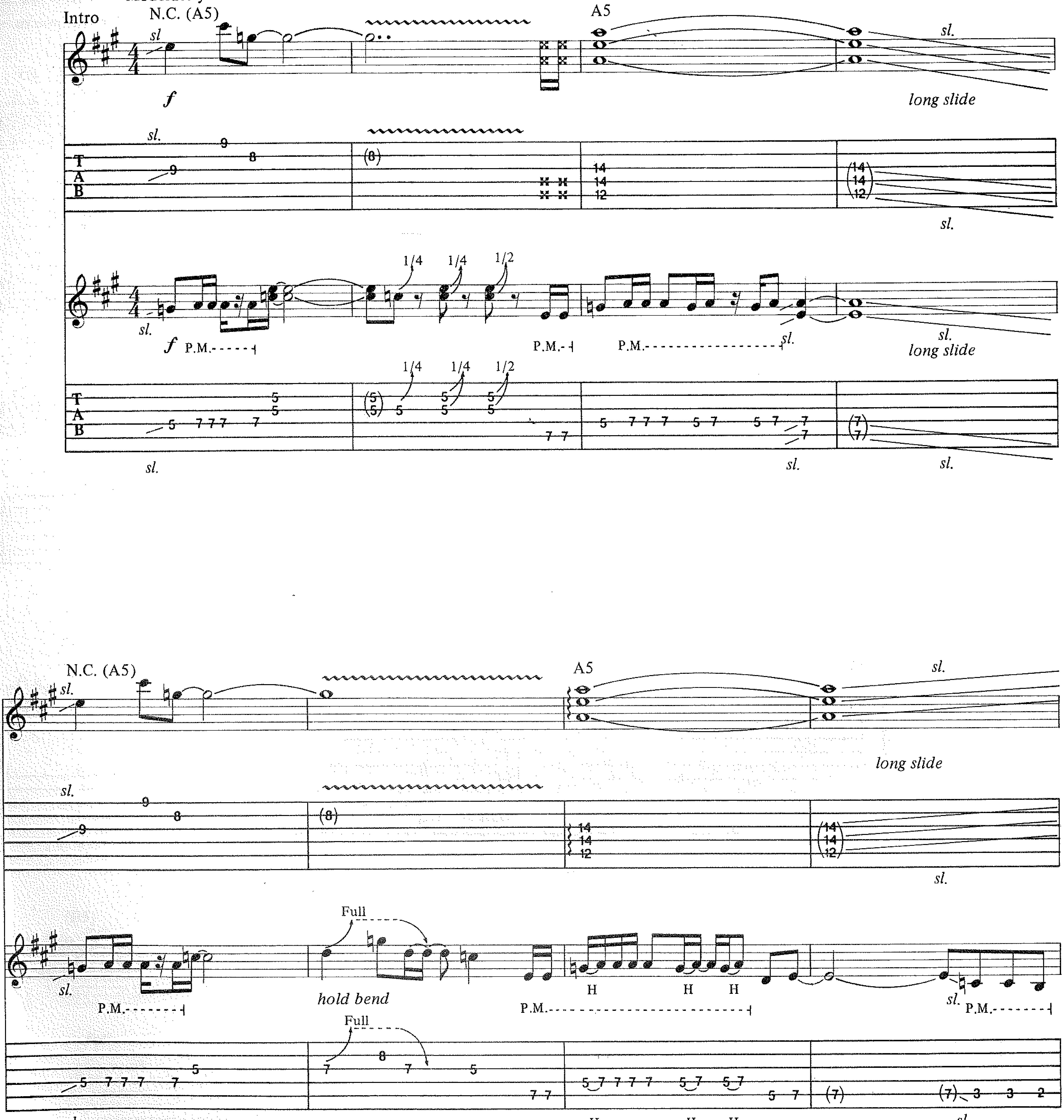
ANYTHING GOES

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan,
Steven Adler and Chris Weber


G5
D5
5fr.
A5
B5
C5
3fr.
C♯5
4fr.
B5VII
7fr.
B♭5
6fr.
A5V
5fr.
G♯5
4fr.
G5(type 2)
3fr.
D
A5VII
7fr.

Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately fast ♩ = 148


Intro
N.C. (A5)
A5
sl.
f
long slide
P.M.
1/4
1/2
Full
hold bend
H

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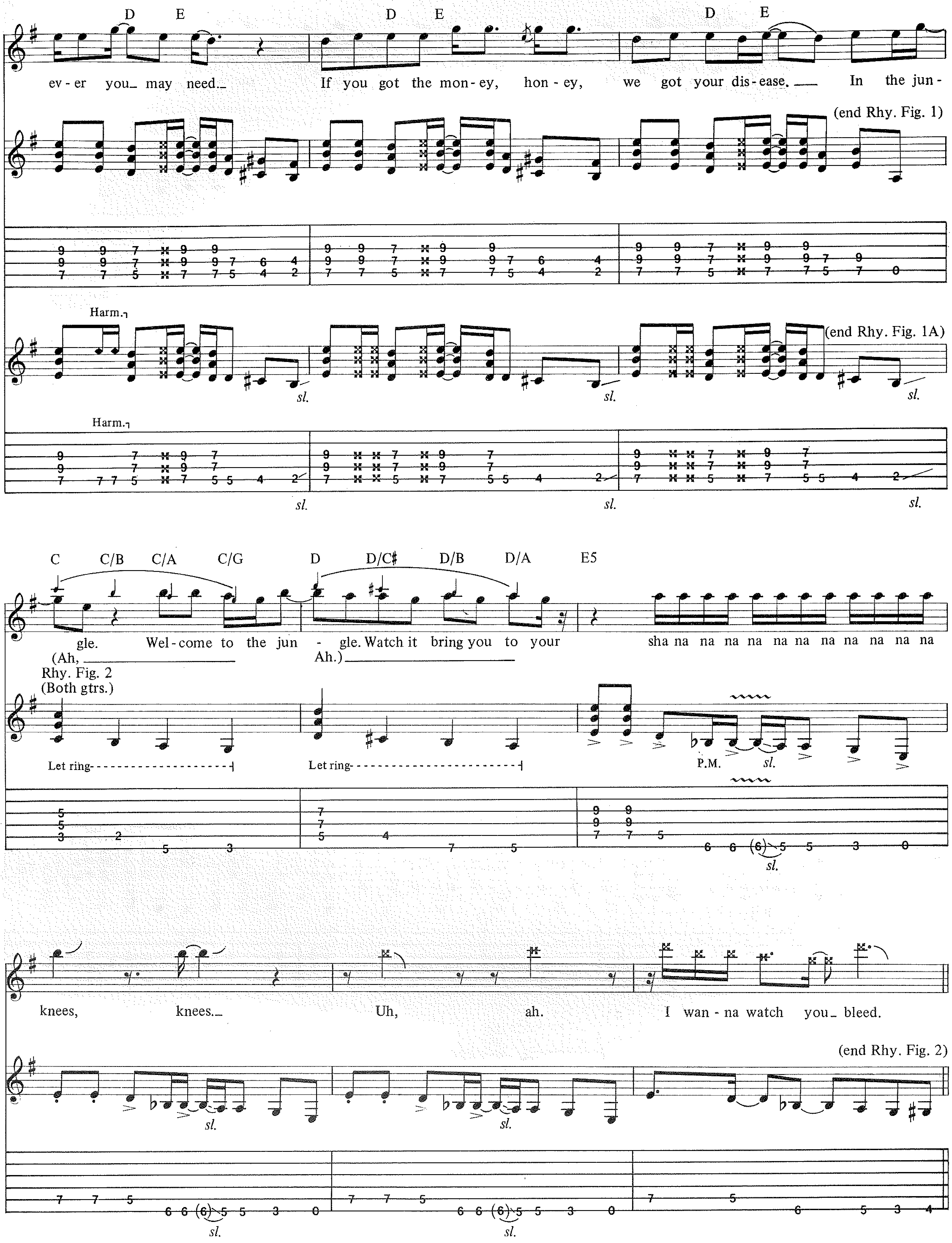
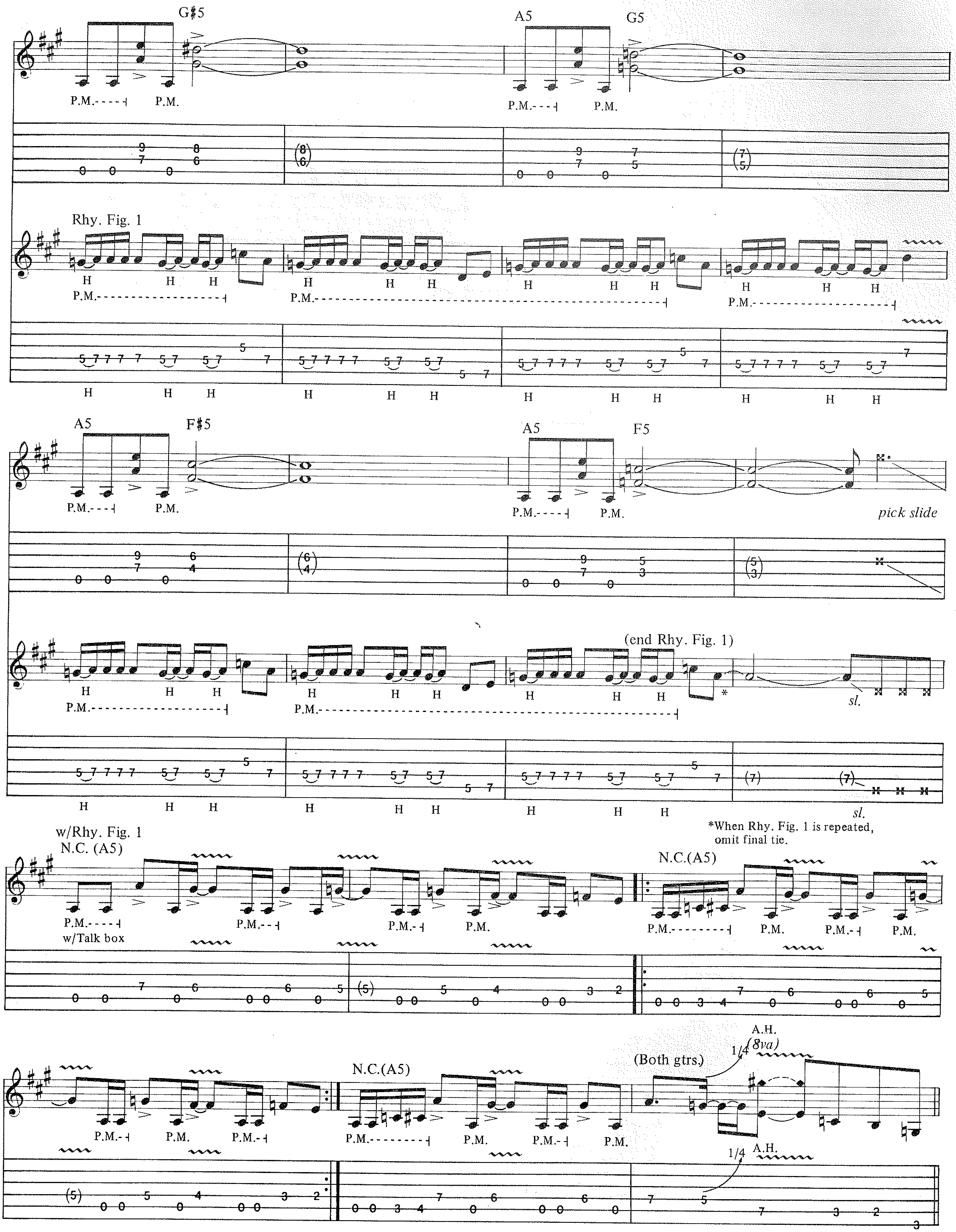
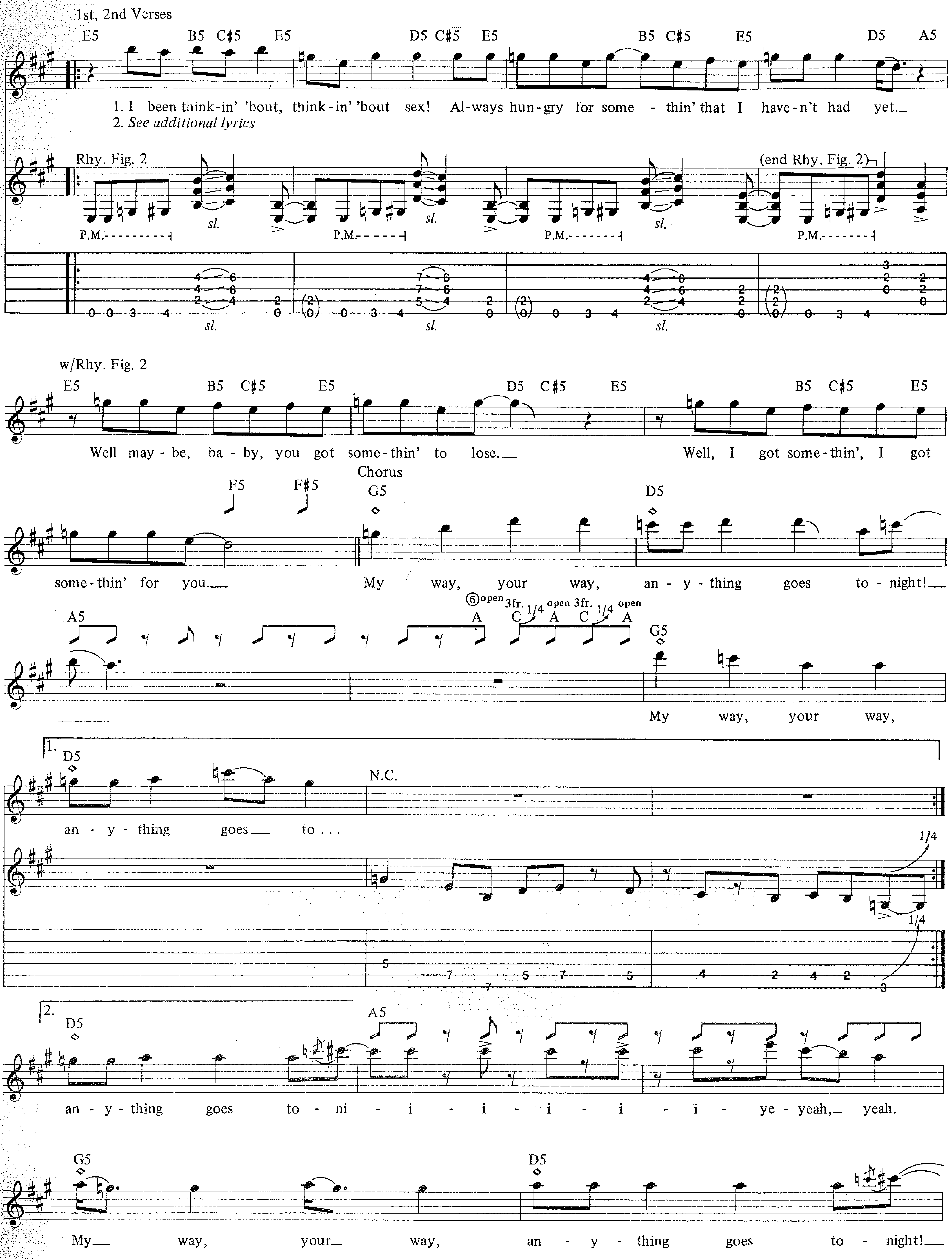
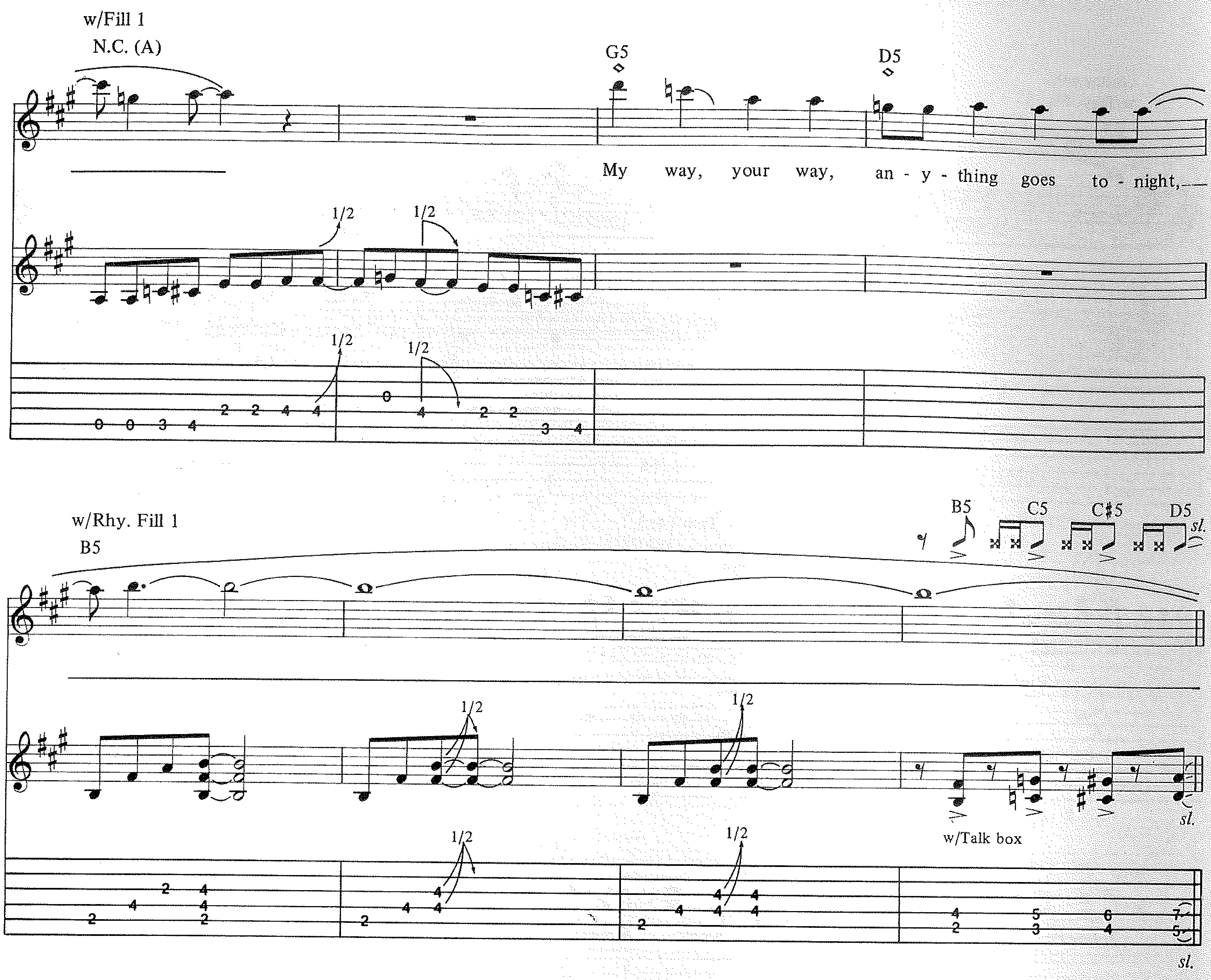

D E D E D E
ev - er you may need. If you got the mon - ey, hon - ey, we got your dis - ease. In the jun -
(end Rhy. Fig. 1)
Harm.
(end Rhy. Fig. 1A)
sl.
C C/B C/A C/G D D/C♯ D/B D/A E5
gle. Wel - come to the jun - gle. Watch it bring you to your sha na na na na na na na na na na na
(Ah, Ah.)
Rhy. Fig. 2
(Both gtrs.)
Let ring
P.M.
knees, knees. Uh, ah. I wan - na watch you bleed.
(end Rhy. Fig. 2)

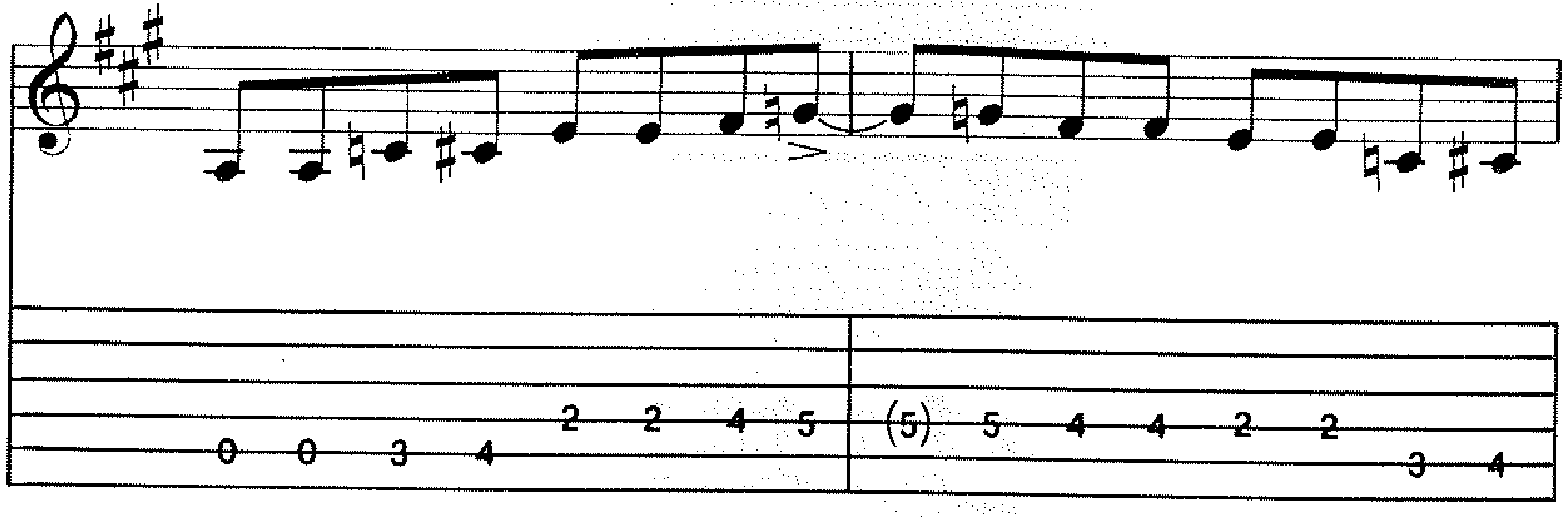

G♯5
A5
G5
P.M.
Rhy. Fig. 1
H
A5
F♯5
A5
F5
pick slide
(end Rhy. Fig. 1)
sl.
w/Rhy. Fig. 1
N.C. (A5)
w/Talk box
N.C.(A5)
(Both gtrs.)
A.H.
(8va)
1/4
A.H. pitch: G

*When Rhy. Fig. 1 is repeated, omit final tie.

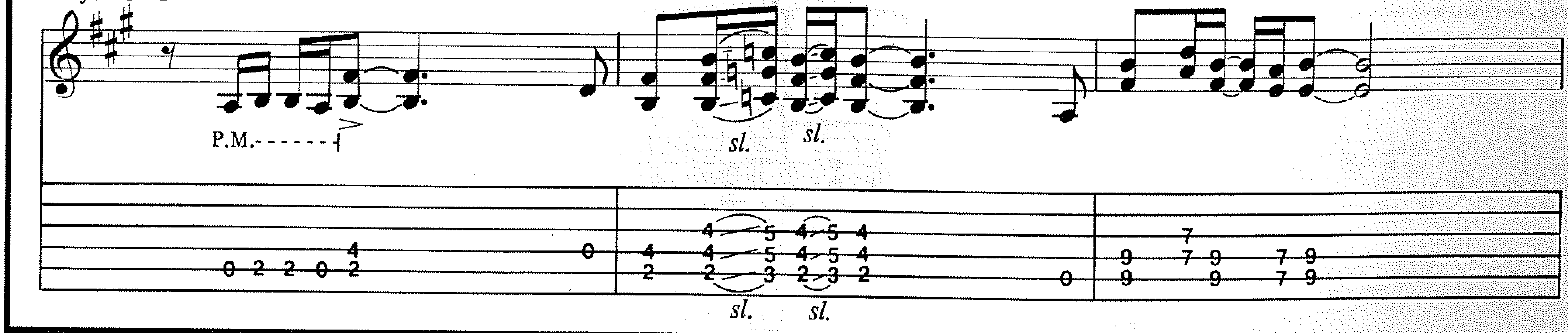

1st, 2nd Verses
E5 B5 C♯5 E5 D5 C♯5 E5 B5 C♯5 E5 D5 A5
1. I been think-in' 'bout, think-in' 'bout sex! Al-ways hun-gry for some - thin' that I have-n't had yet.
2. See additional lyrics
Rhy. Fig. 2
(end Rhy. Fig. 2)
P.M.
sl.
w/Rhy. Fig. 2
E5 B5 C♯5 E5 D5 C♯5 E5 B5 C♯5 E5
Well may-be, ba-by, you got some-thin' to lose. Well, I got some-thin', I got
F5 F♯5
Chorus
G5 D5
some-thin' for you. My way, your way, an-y-thing goes to-night!
A5
⑤open 3fr. 1/4 open 3fr. 1/4 open
A C A C A
G5
My way, your way,
1.
D5
N.C.
an-y-thing goes to-...
1/4
2.
D5 A5
an-y-thing goes to-ni-i-i-i-i-i-ye-yeah, yeah.
G5 D5
My way, your way, an-y-thing goes to-night!

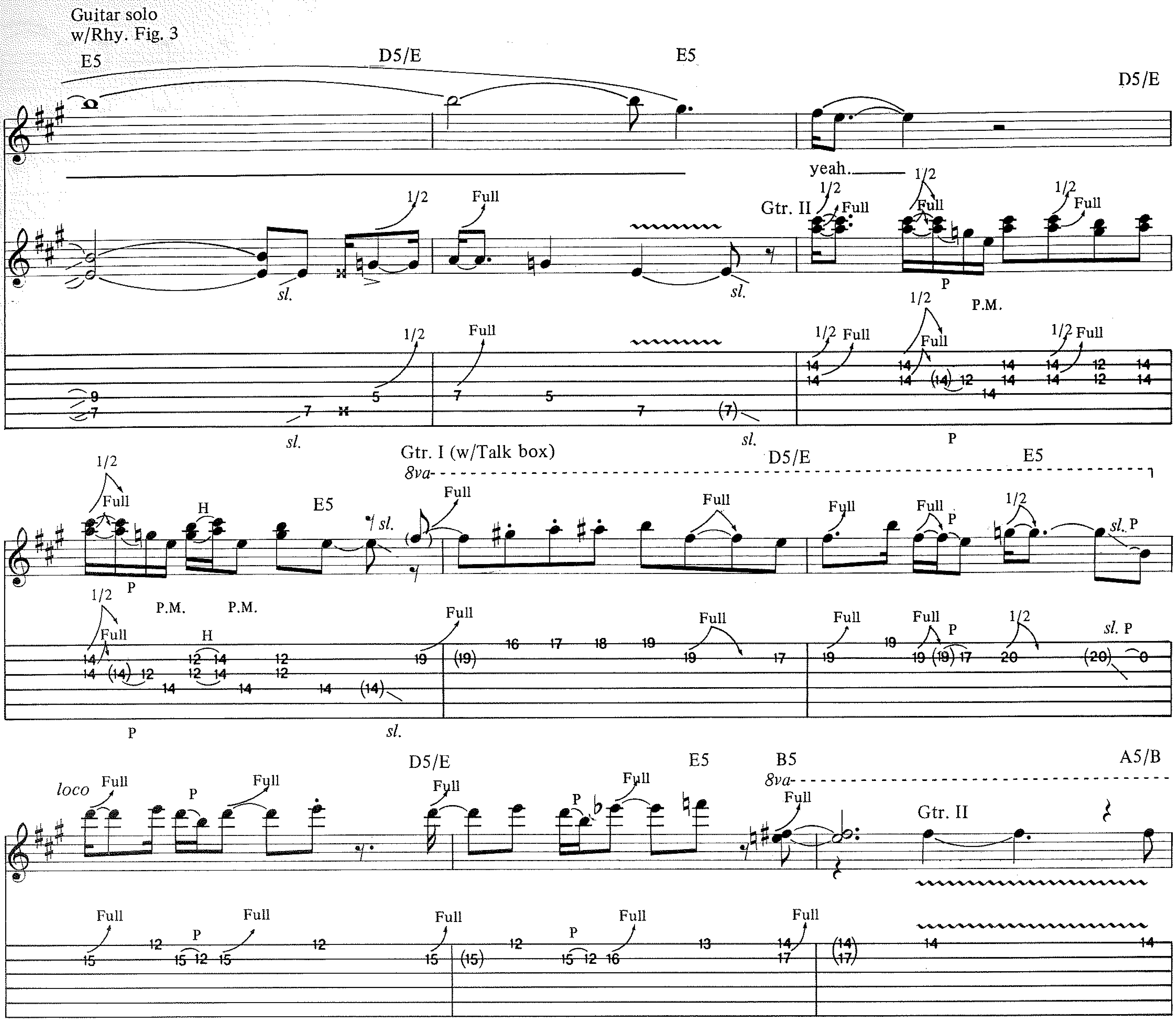

w/Fill 1
N.C. (A)
G5
D5
My way, your way, an - y - thing goes to - night,
1/2
1/2
w/Rhy. Fill 1
B5
B5
C5
C♯5
D5
sl.
w/Talk box
sl.

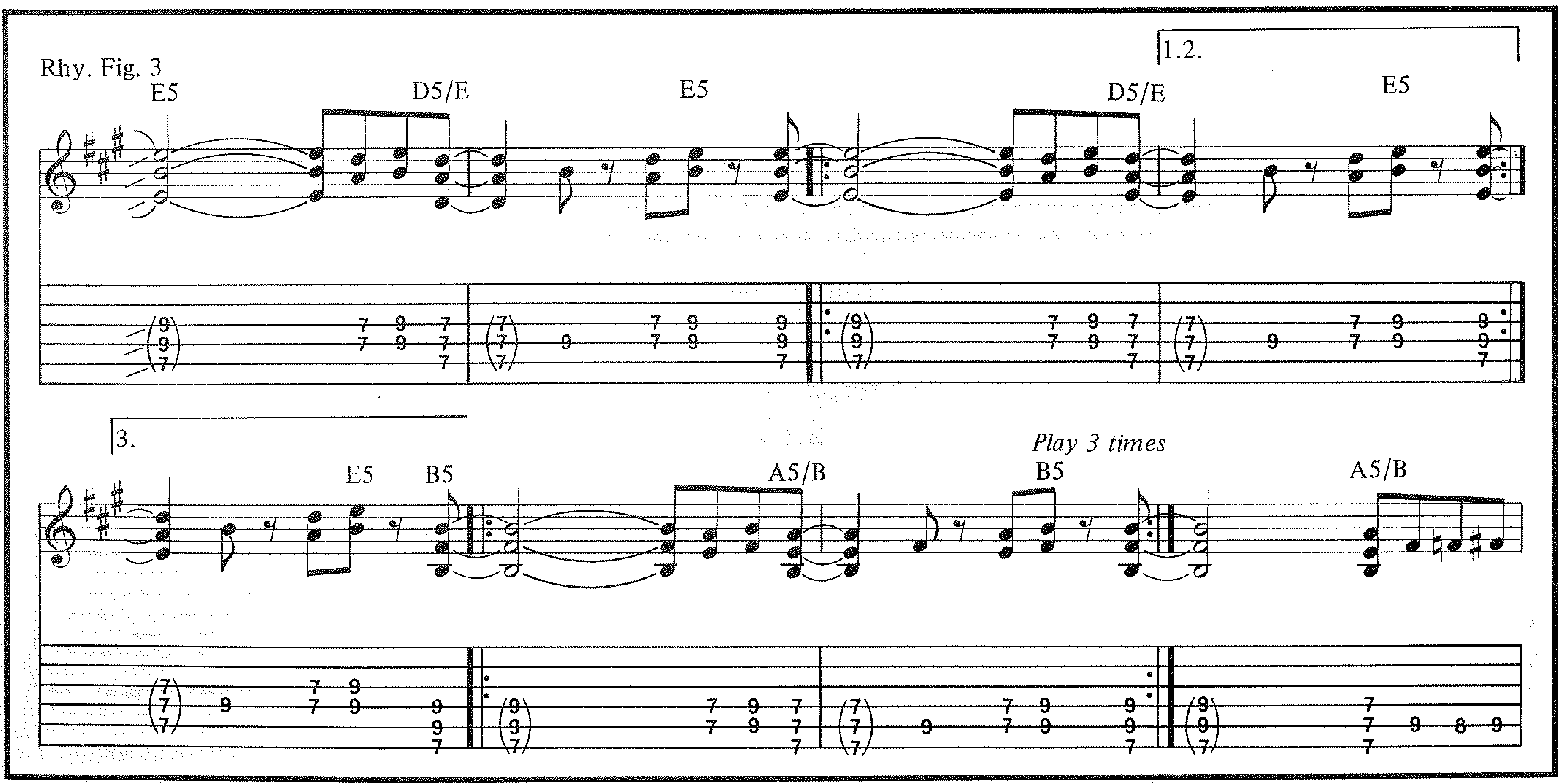
Fill 1

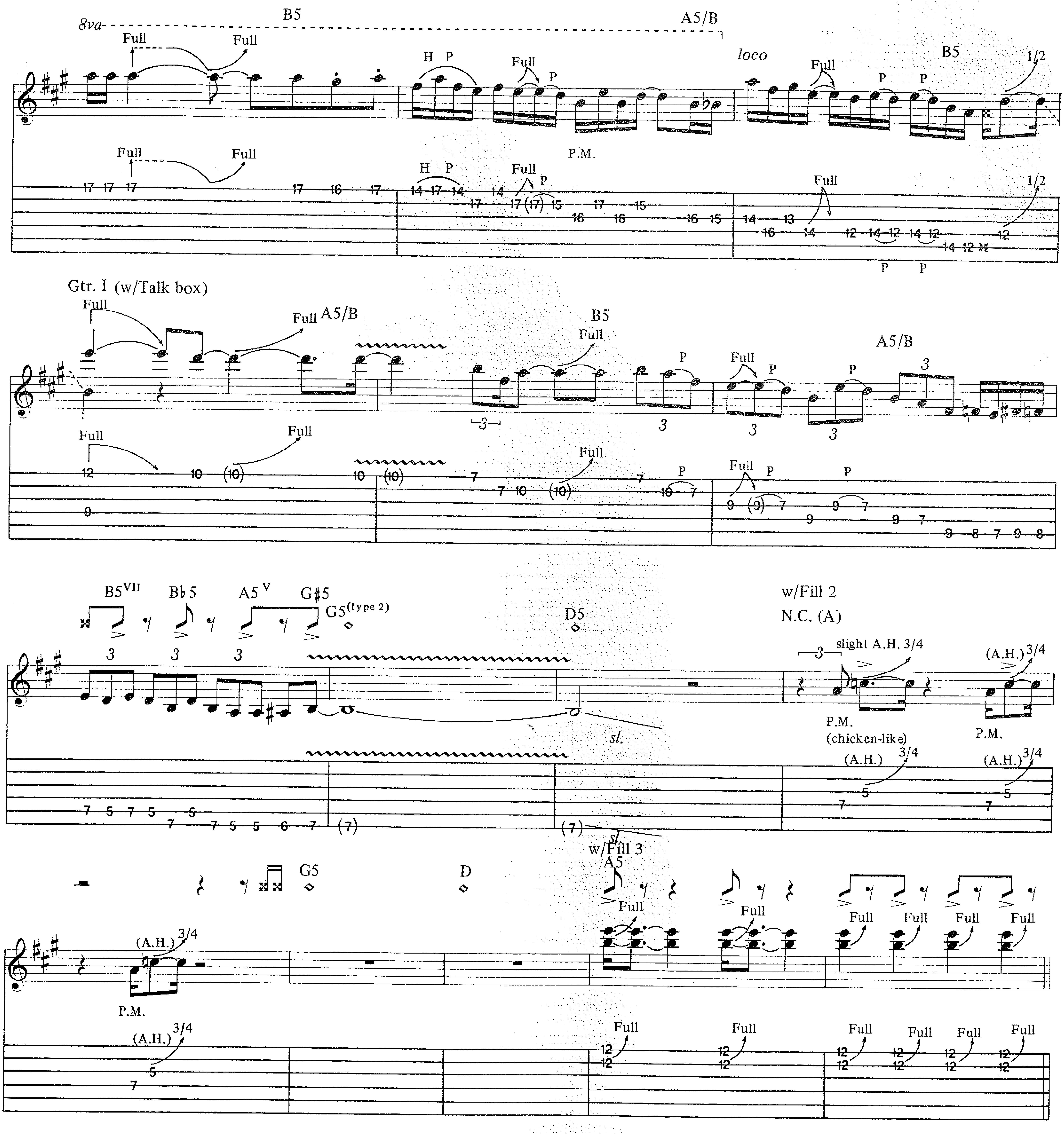


Rhy. Fill 1

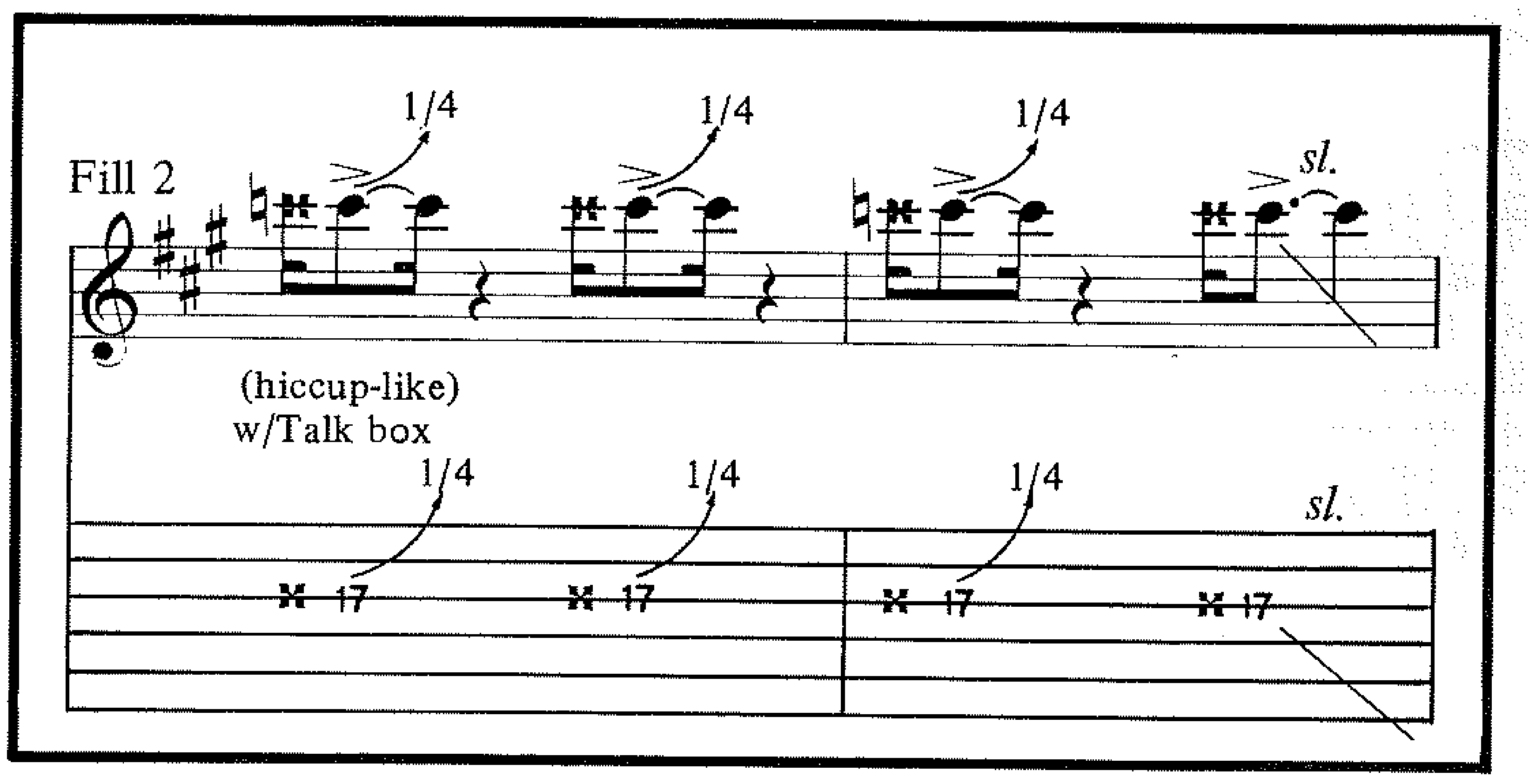



Guitar solo
w/Rhy. Fig. 3
E5
D5/E
E5
D5/E
yeah.
Gtr. II
1/2
Full
sl.
P
P.M.
Gtr. I (w/Talk box)
8va
D5/E
E5
H
loco
D5/E
E5
B5
8va
A5/B
Gtr. II

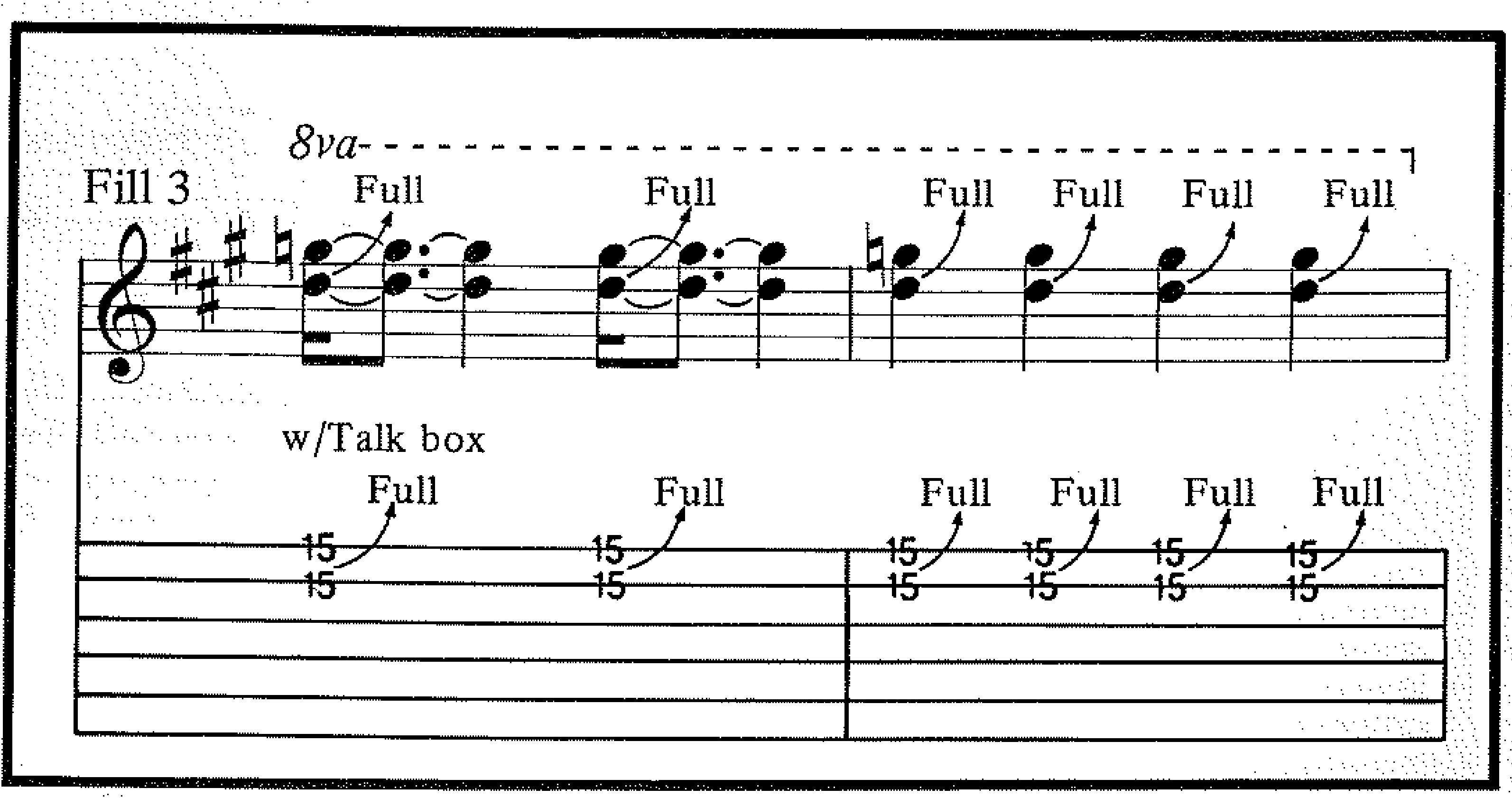

Rhy. Fig. 3
E5
D5/E
E5
1.2.
D5/E
E5
3.
E5
B5
A5/B
Play 3 times
B5
A5/B

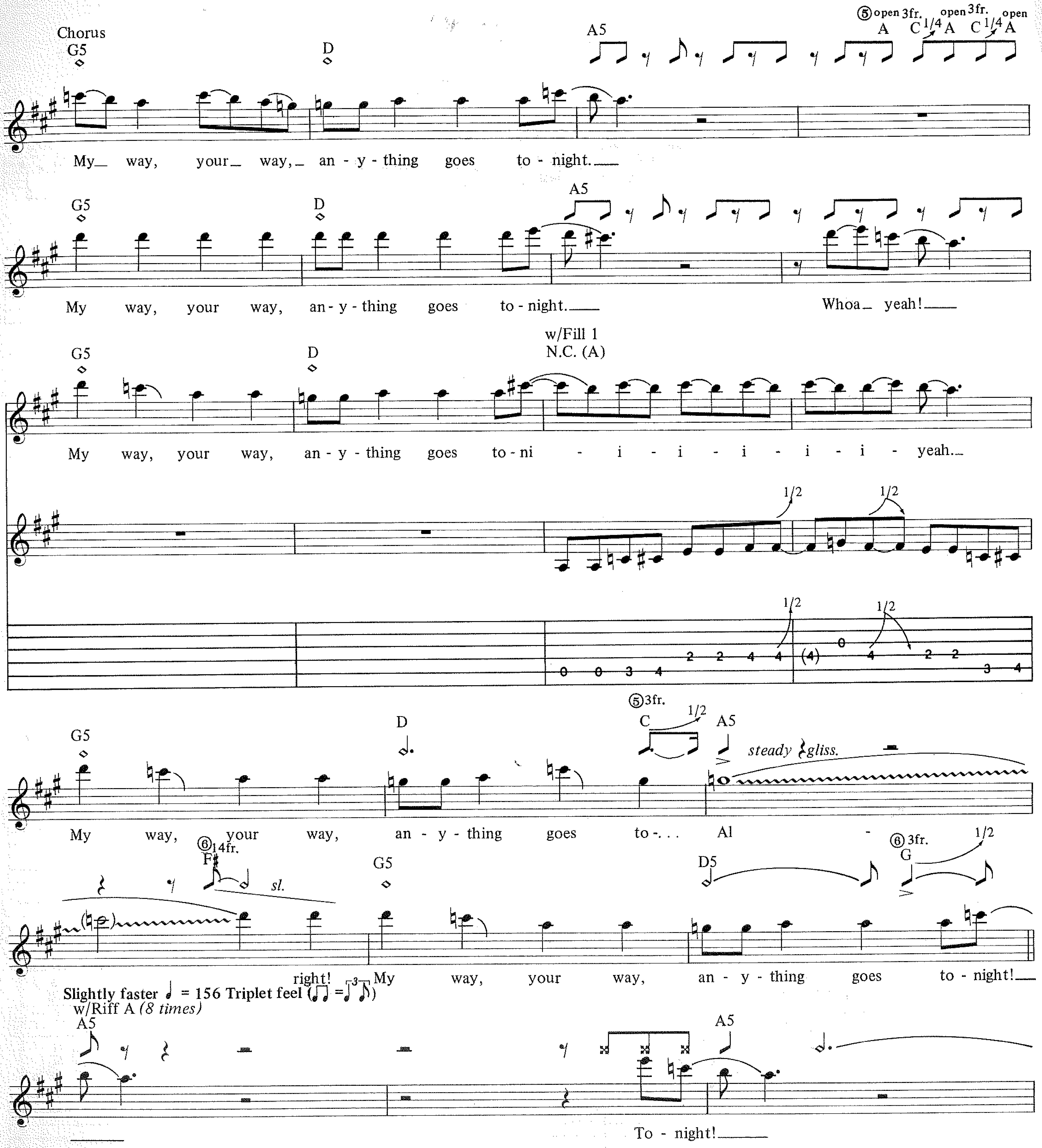

8va
B5
A5/B
loco
Full
1/2
H P
P.M.
Gtr. I (w/Talk box)
B5VII
B♭5
A5V
G♯5
G5(type 2)
D5
w/Fill 2
N.C. (A)
slight A.H. 3/4
(A.H.) 3/4
P.M.
(chicken-like)
sl.
G5
D
w/Fill 3
A5

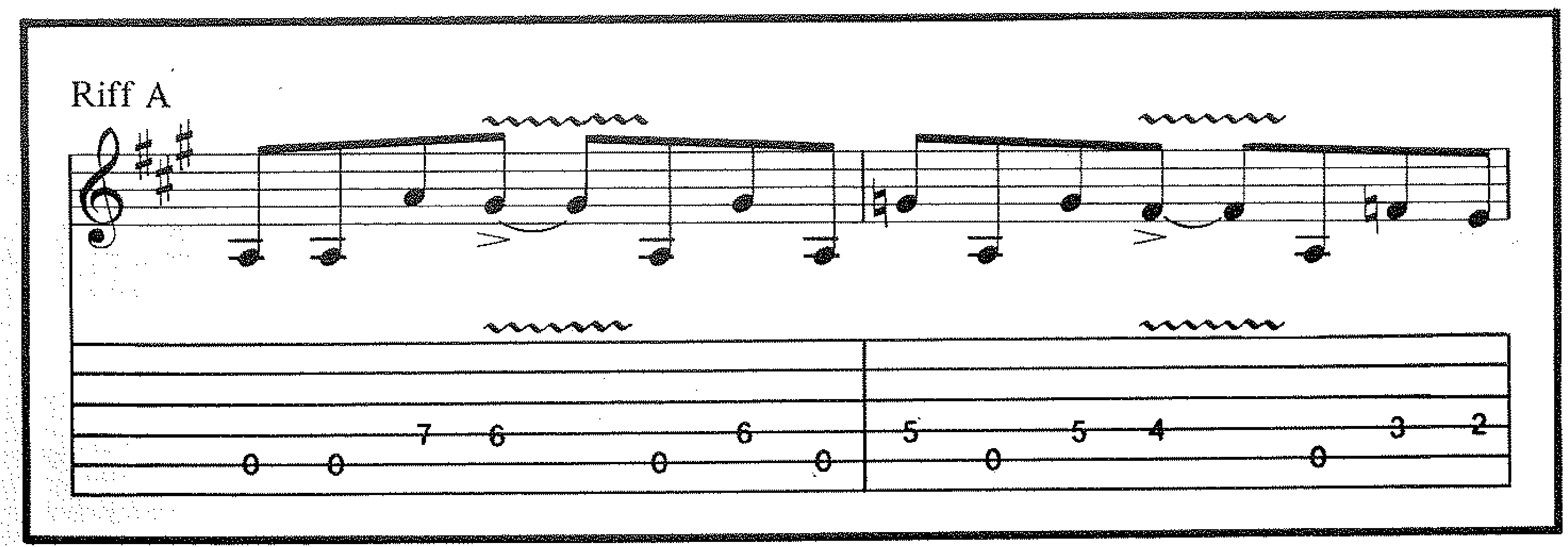
Fill 2

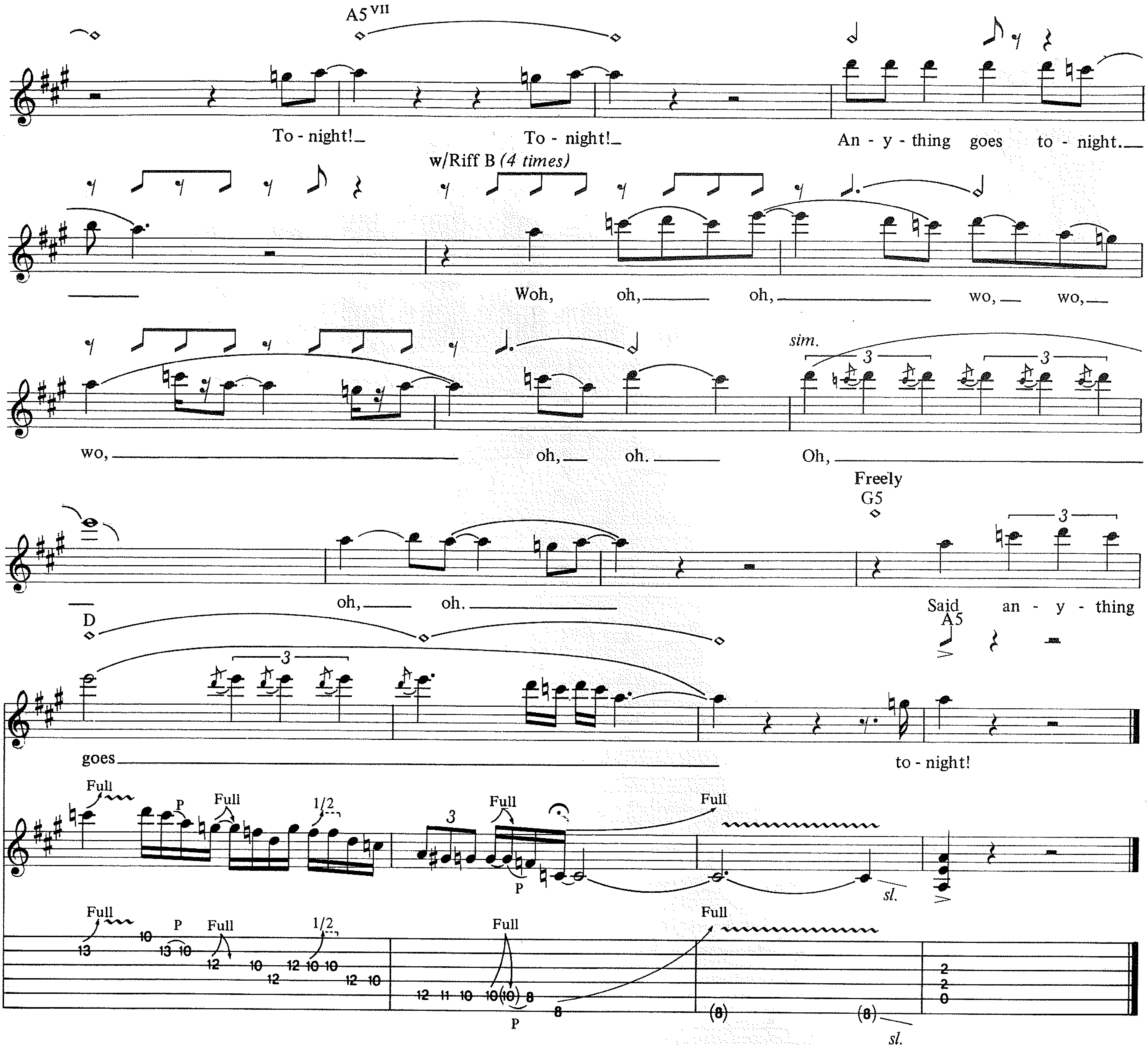

1/4
sl.
(hiccup-like)
w/Talk box

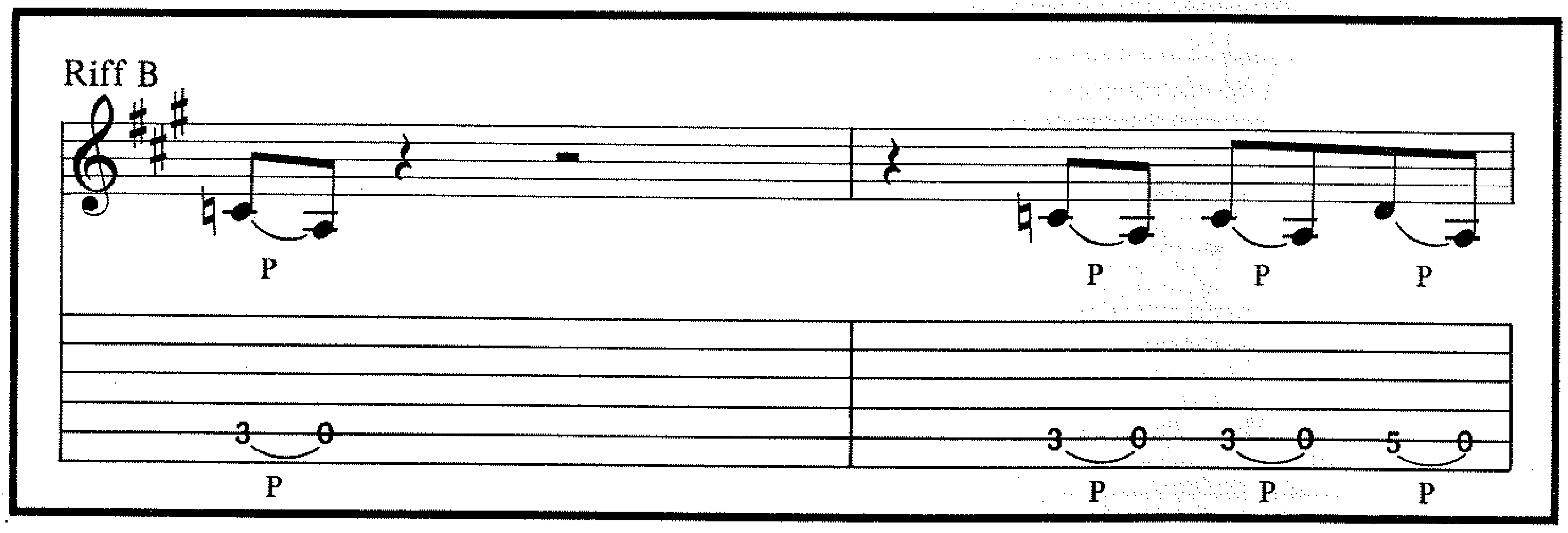
Fill 3


8va
Full
w/Talk box


Chorus
G5
D
A5
⑤open 3fr. open 3fr. open
A C 1/4 A C 1/4 A
My way, your way, anything goes tonight.
G5
D
A5
My way, your way, anything goes tonight.
Whoa yeah!
G5
D
w/Fill 1
N.C. (A)
My way, your way, anything goes toni - i - i - i - i - i - yeah.
1/2
1/2
0 0 3 4 2 2 4 4 (4) 0 4 2 2 3 4
G5
D
⑤3fr.
C
1/2
A5
steady gliss.
My way, your way, anything goes to-. . . Al - right!
⑥14fr.
F♯
sl.
G5
D5
⑥3fr.
G
1/2
My way, your way, anything goes tonight!
Slightly faster ♩ = 156 Triplet feel
w/Riff A (8 times)
A5
A5
To - night!


Riff A
0 0 7 6 0 6 0
5 0 5 4 0 3 2


A5 VII
To - night!
To - night!
An - y - thing goes to - night.
w/Riff B (4 times)
Woh, oh, oh, wo, wo,
wo, oh, oh.
sim.
Oh,
oh, oh.
Freely
G5
Said an - y - thing
D
goes
A5
to - night!
Full
P
1/2
sl.

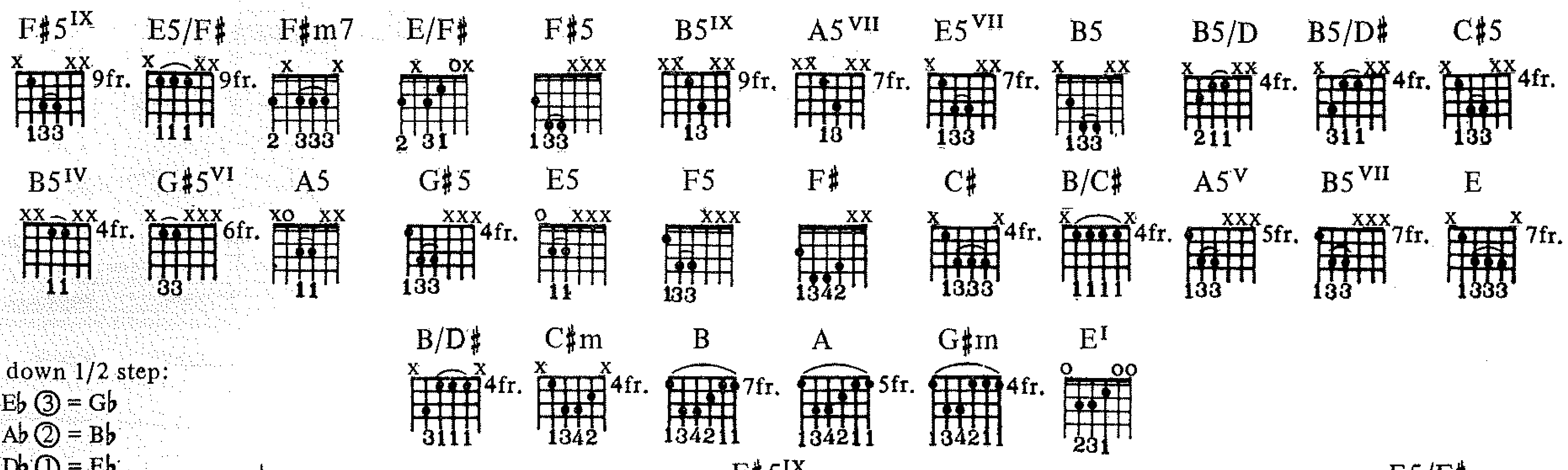


Additional Lyrics

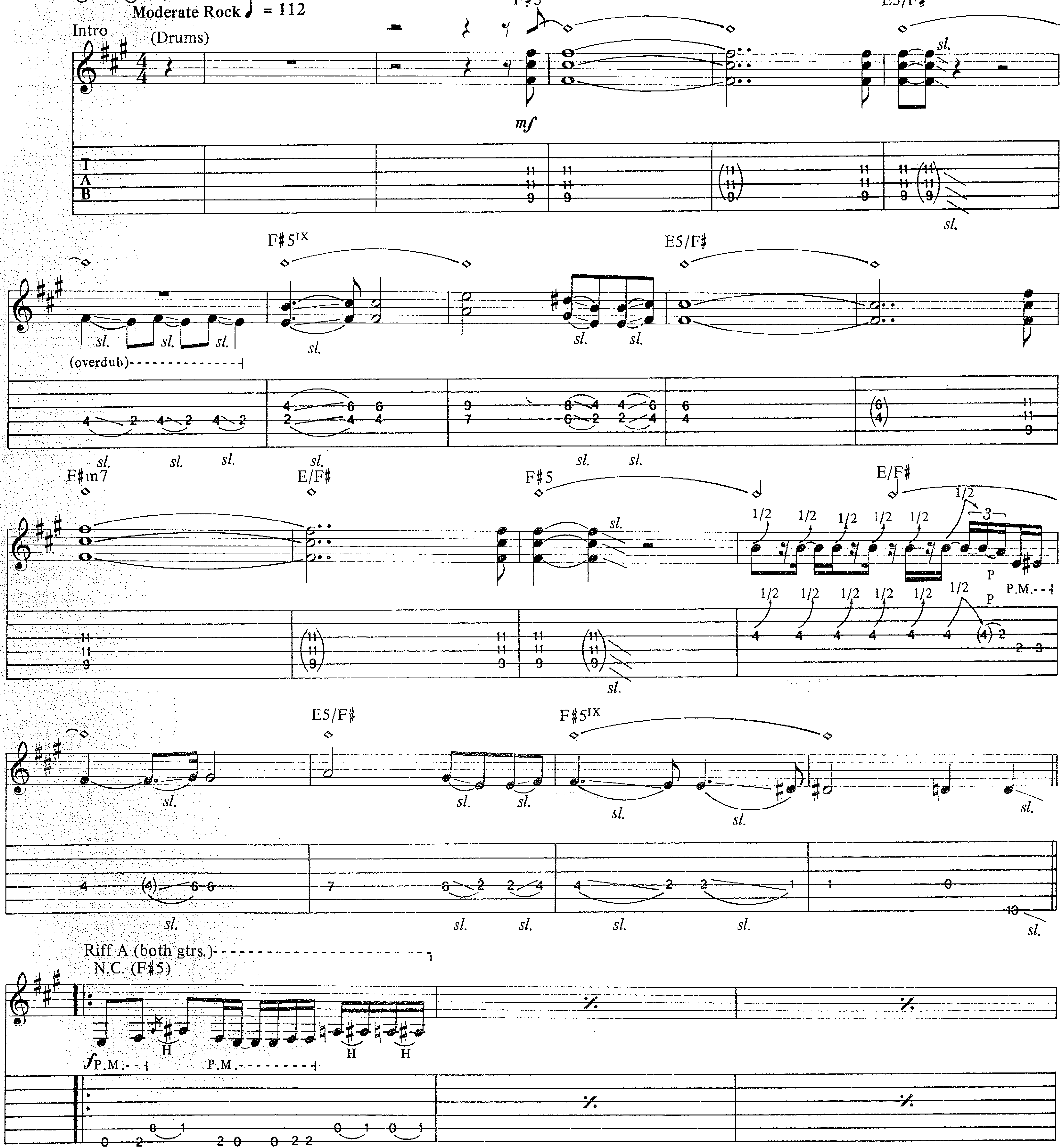
2. Panties 'round your knees with your ass in debris,
Doin' dat grind with a push and squeeze.
Tied up, tied down, up against the wall.
Be my rubbermade baby an' we can do it all. *(To Chorus)*

ROCKET QUEEN

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler


F♯5IX
E5/F♯
F♯m7
E/F♯
F♯5
B5IX
A5VII
E5VII
B5
B5/D
B5/D♯
C♯5
B5IV
G♯5VI
A5
G♯5
E5
F5
F♯
C♯
B/C♯
A5V
B5VII
E
B/D♯
C♯m
B
A
G♯m
EI

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭


Moderate Rock ♩ = 112
Intro
(Drums)
mf
F♯5IX
E5/F♯
sl.
(overdub)
F♯m7
E/F♯
F♯5
1/2
P
P.M.
Riff A (both gtrs.)
N.C. (F♯5)
f P.M.
H
T
A
B

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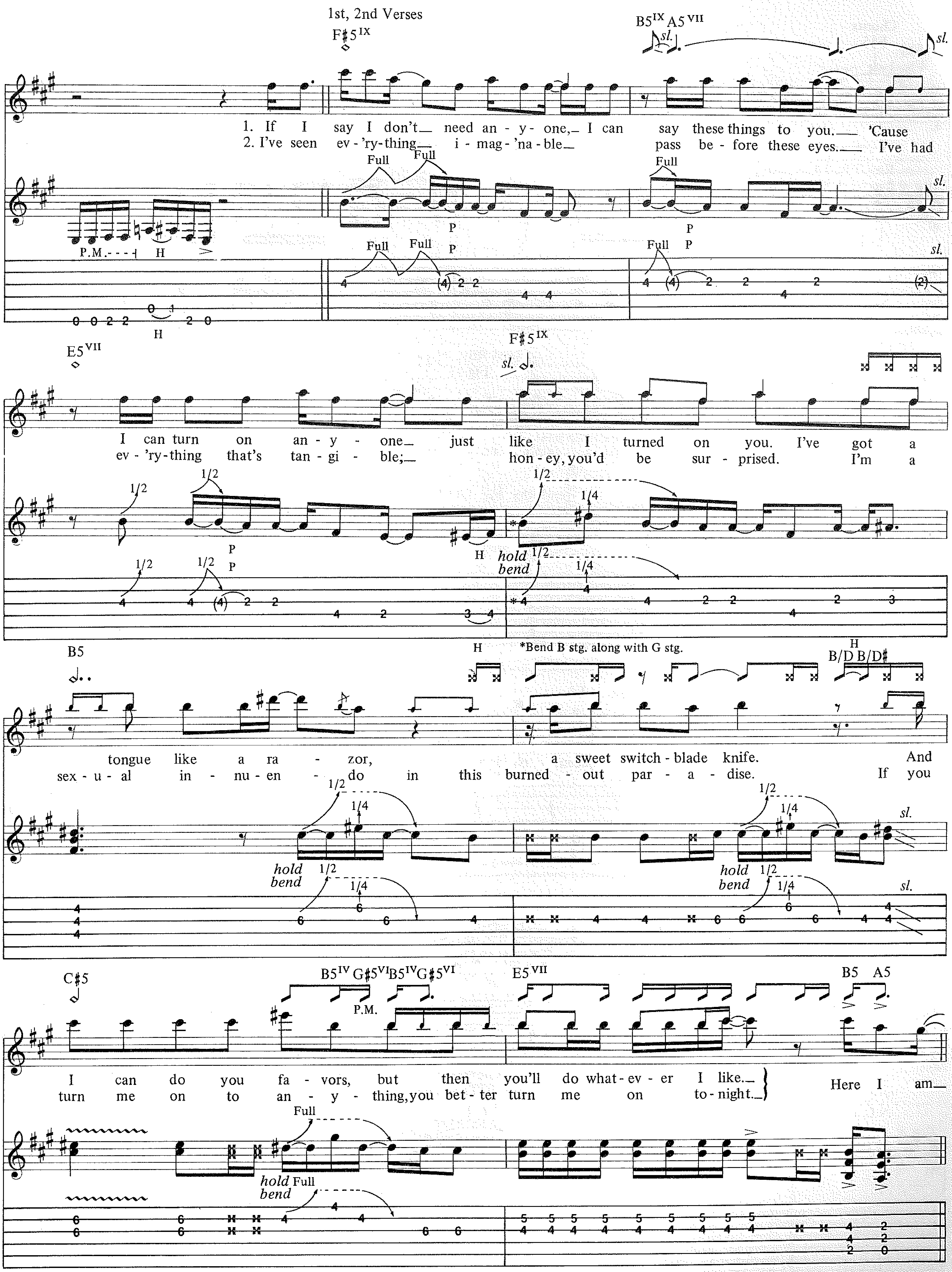
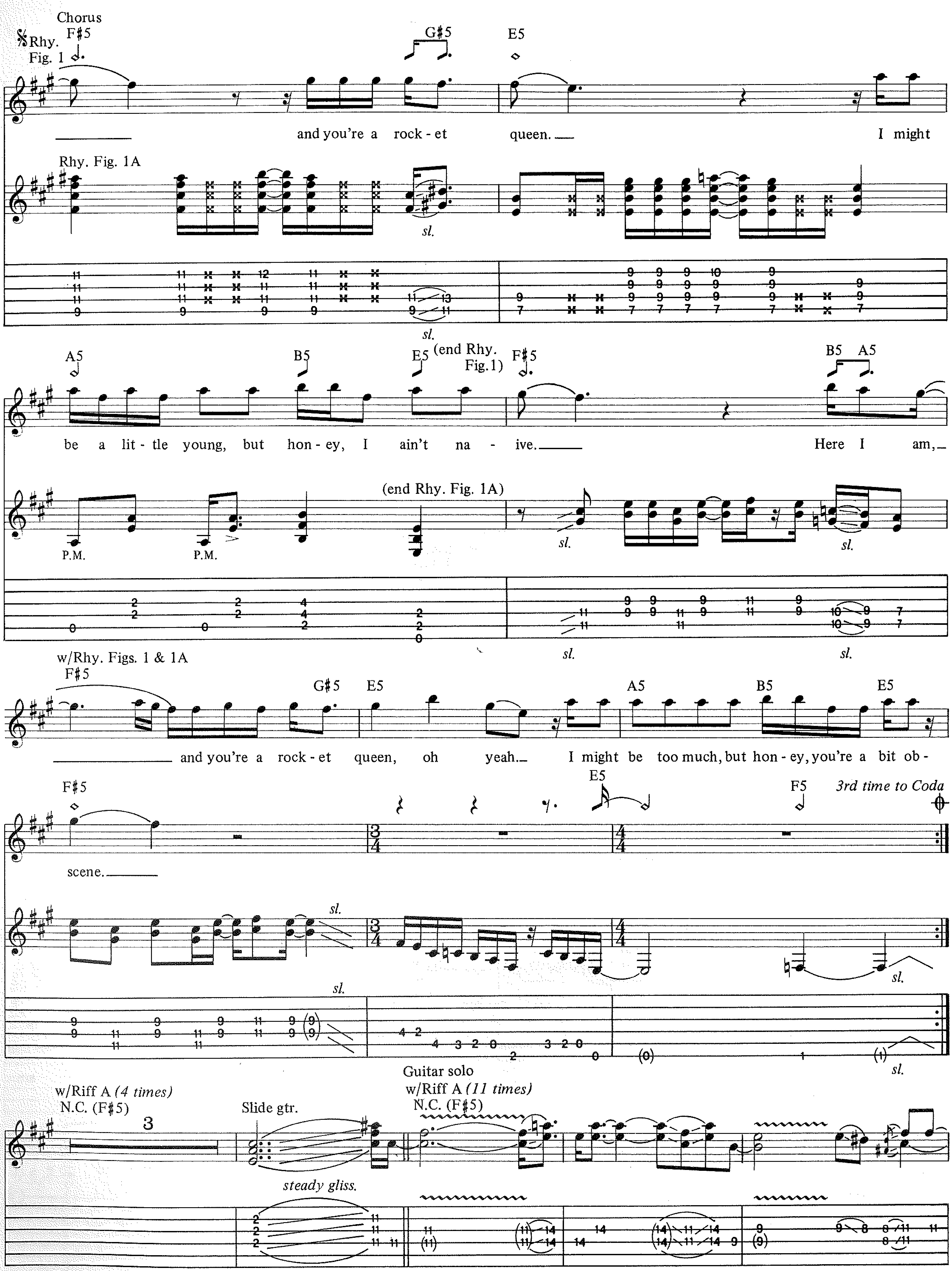
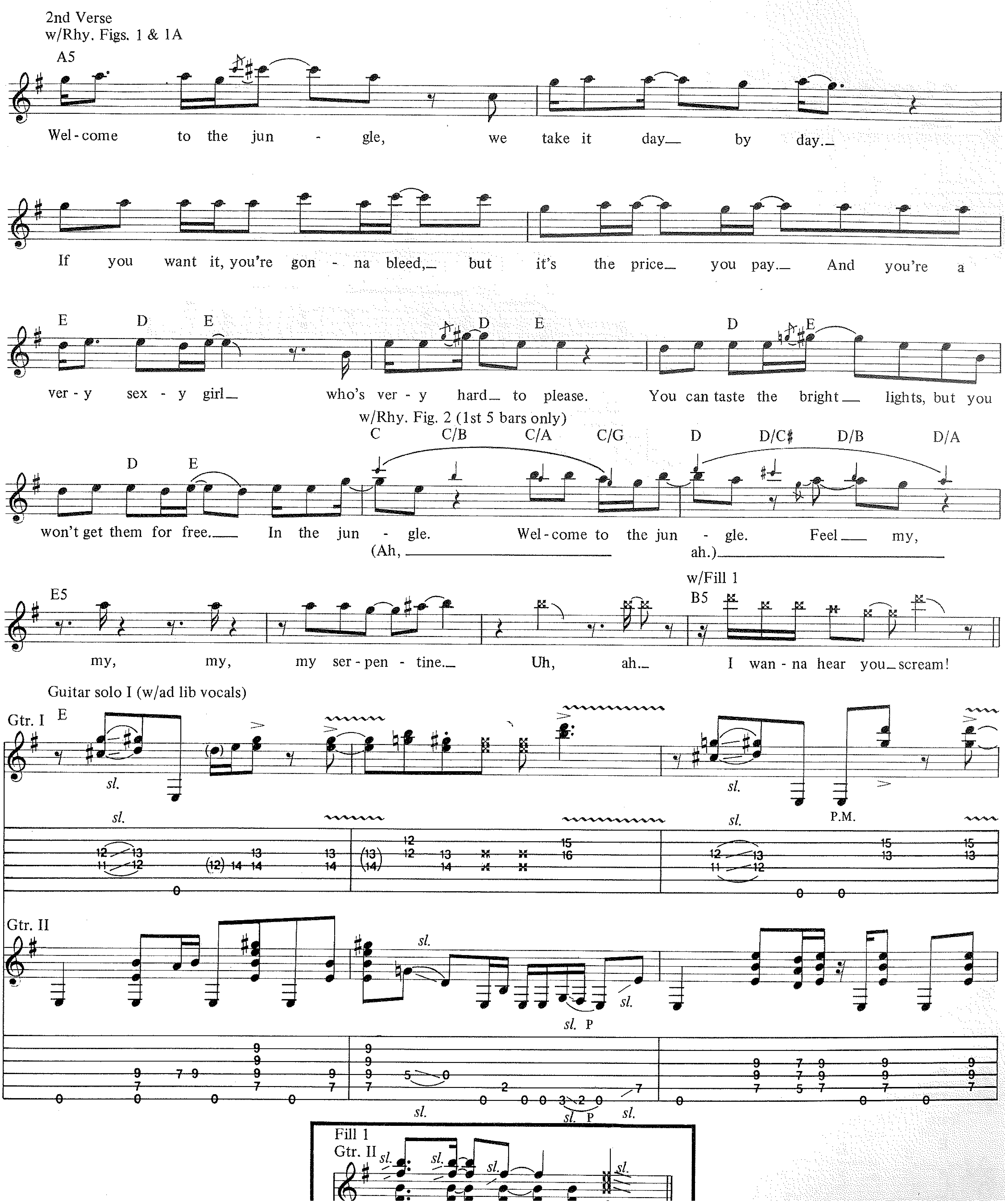
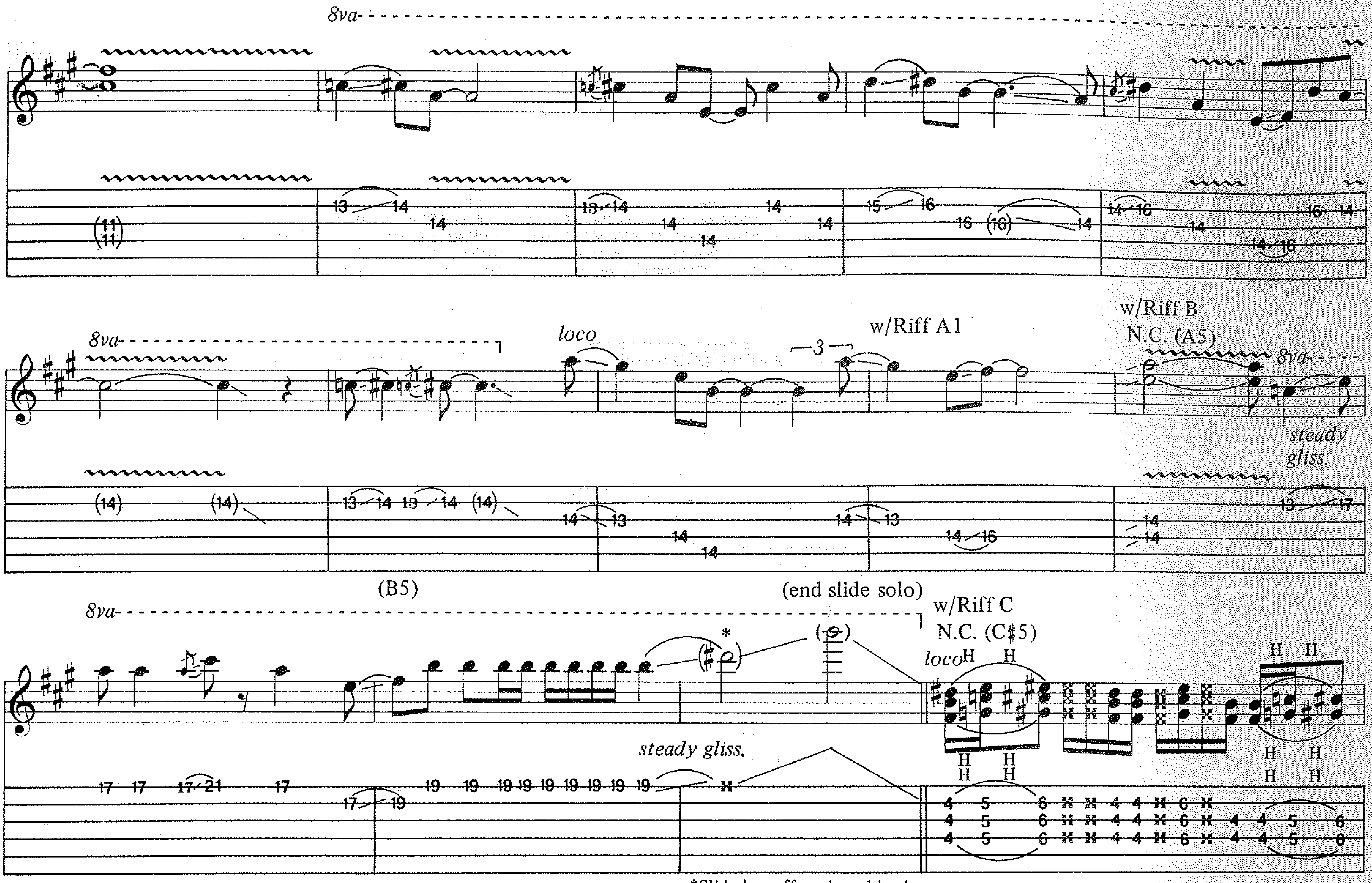

1st, 2nd Verses
F♯5 IX
B5 IX A5 VII
sl.
1. If I say I don't__ need an - y - one,_ I can say these things to you.__ 'Cause
2. I've seen ev - 'ry - thing__ i - mag - 'na - ble__ pass be - fore these eyes.__ I've had
Full
Full
P
P.M.
H
E5 VII
F♯5 IX
I can turn on an - y - one__ just like I turned on you. I've got a
ev - 'ry - thing that's tan - gi - ble;__ hon - ey, you'd be sur - prised. I'm a
1/2
1/4
hold bend
B5
*Bend B stg. along with G stg.
B/D B/D♯
tongue like a ra - zor, a sweet switch - blade knife. And
sex - u - al in - nu - en - do in this burned - out par - a - dise. If you
C♯5
B5 IV G♯5 VI B5 IV G♯5 VI
E5 VII
B5 A5
I can do you fa - vors, but then you'll do what - ev - er I like.__
turn me on to an - y - thing, you bet - ter turn me on to - night.__
Here I am__
hold Full bend

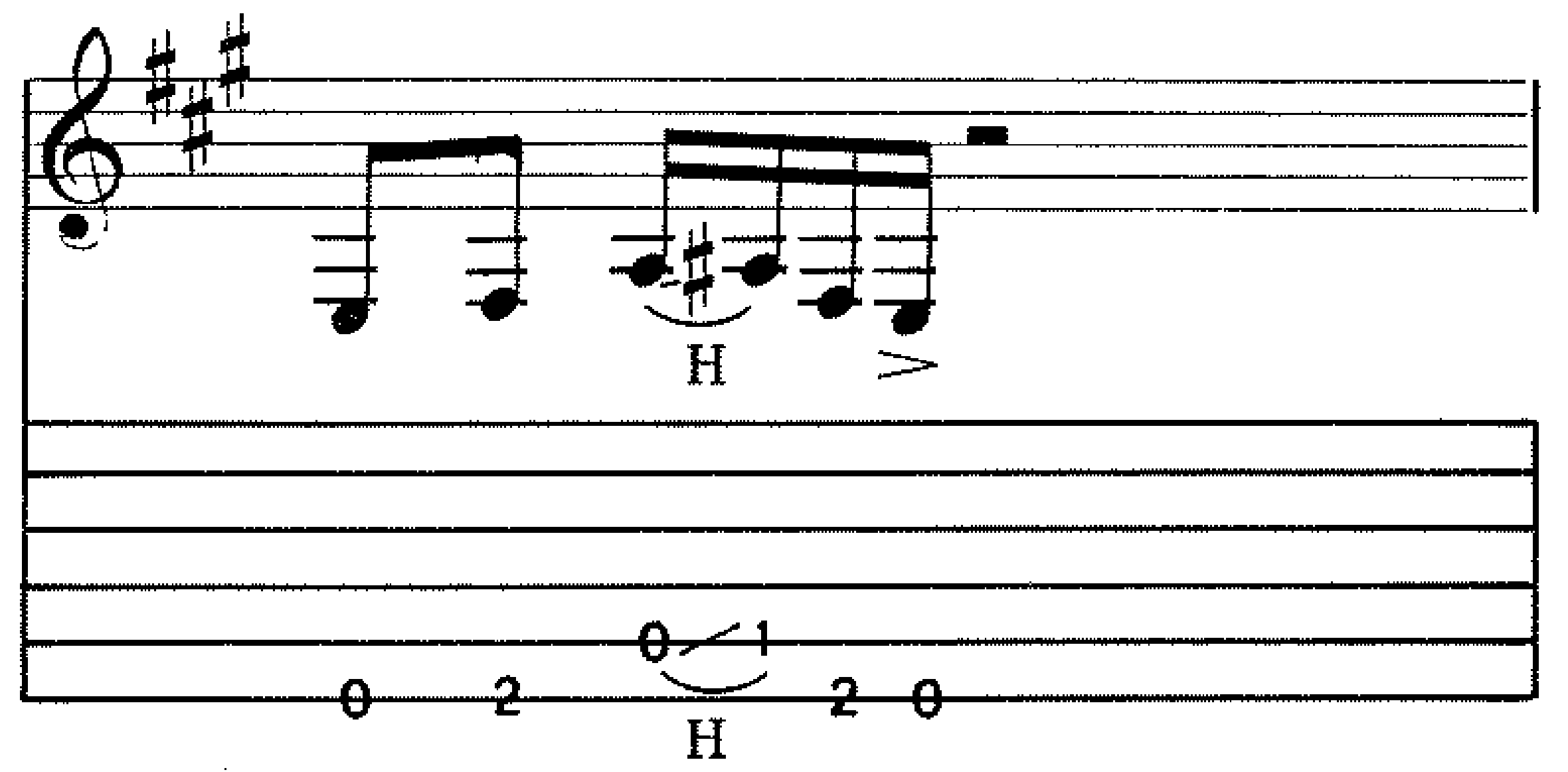

Chorus
Rhy. Fig. 1
F♯5
G♯5
E5
and you're a rock - et queen.
I might
Rhy. Fig. 1A
sl.
A5
B5
E5 (end Rhy. Fig. 1)
F♯5
B5 A5
be a lit - tle young, but hon - ey, I ain't na - ive.
Here I am,
(end Rhy. Fig. 1A)
P.M.
P.M.
w/Rhy. Figs. 1 & 1A
F♯5
G♯5
E5
A5
B5
E5
and you're a rock - et queen, oh yeah.
I might be too much, but hon - ey, you're a bit ob -
F♯5
E5
F5
3rd time to Coda
scene.
w/Riff A (4 times)
N.C. (F♯5)
Slide gtr.
steady gliss.
Guitar solo
w/Riff A (11 times)
N.C. (F♯5)


2nd Verse
w/Rhy. Figs. 1 & 1A
A5
Wel-come to the jun - gle, we take it day_ by day._
If you want it, you're gon - na bleed,_ but it's the price_ you pay._ And you're a
E D E D E D E
ver - y sex - y girl_ who's ver - y hard_ to please. You can taste the bright_ lights, but you
w/Rhy. Fig. 2 (1st 5 bars only)
D E C C/B C/A C/G D D/C♯ D/B D/A
won't get them for free._ In the jun - gle. Wel-come to the jun - gle. Feel_ my,
(Ah, ah.)
E5 w/Fill 1 B5
my, my, my ser-pen - tine._ Uh, ah._ I wan-na hear you_scream!
Guitar solo I (w/ad lib vocals)
Gtr. I
E
sl.
P.M.
Gtr. II
sl.
P
Fill 1
Gtr. II

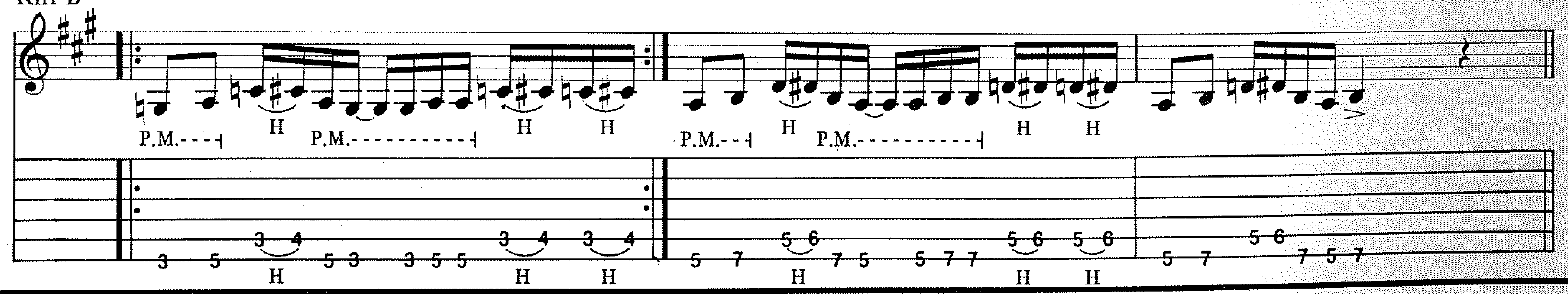

8va
w/Riff A1
w/Riff B
N.C. (A5)
loco
3
8va
steady gliss.
(B5)
(end slide solo)
w/Riff C
N.C. (C♯5)
loco
8va
steady gliss.
*
H

*Slide bar off neck and back.

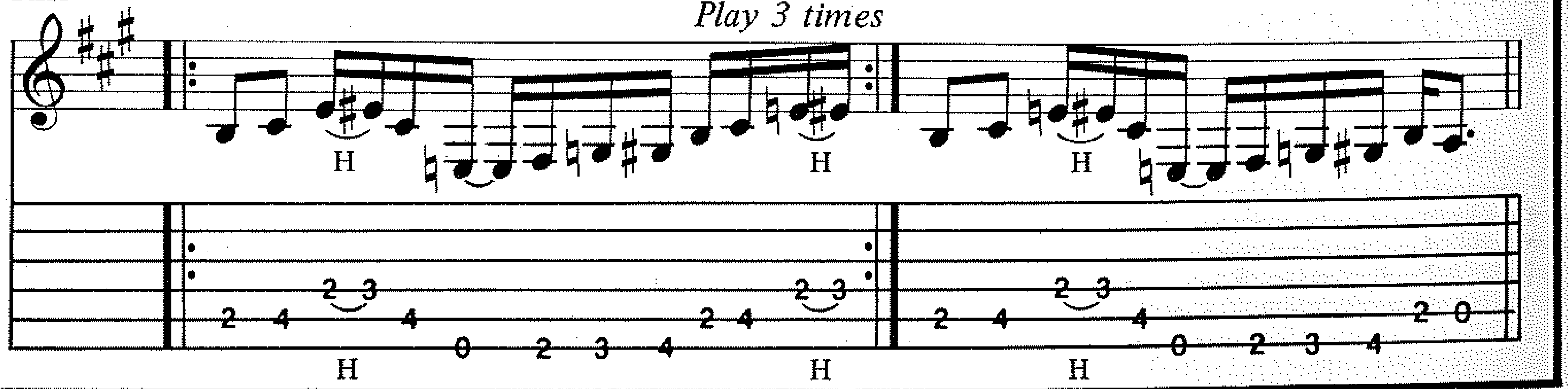
Riff A1

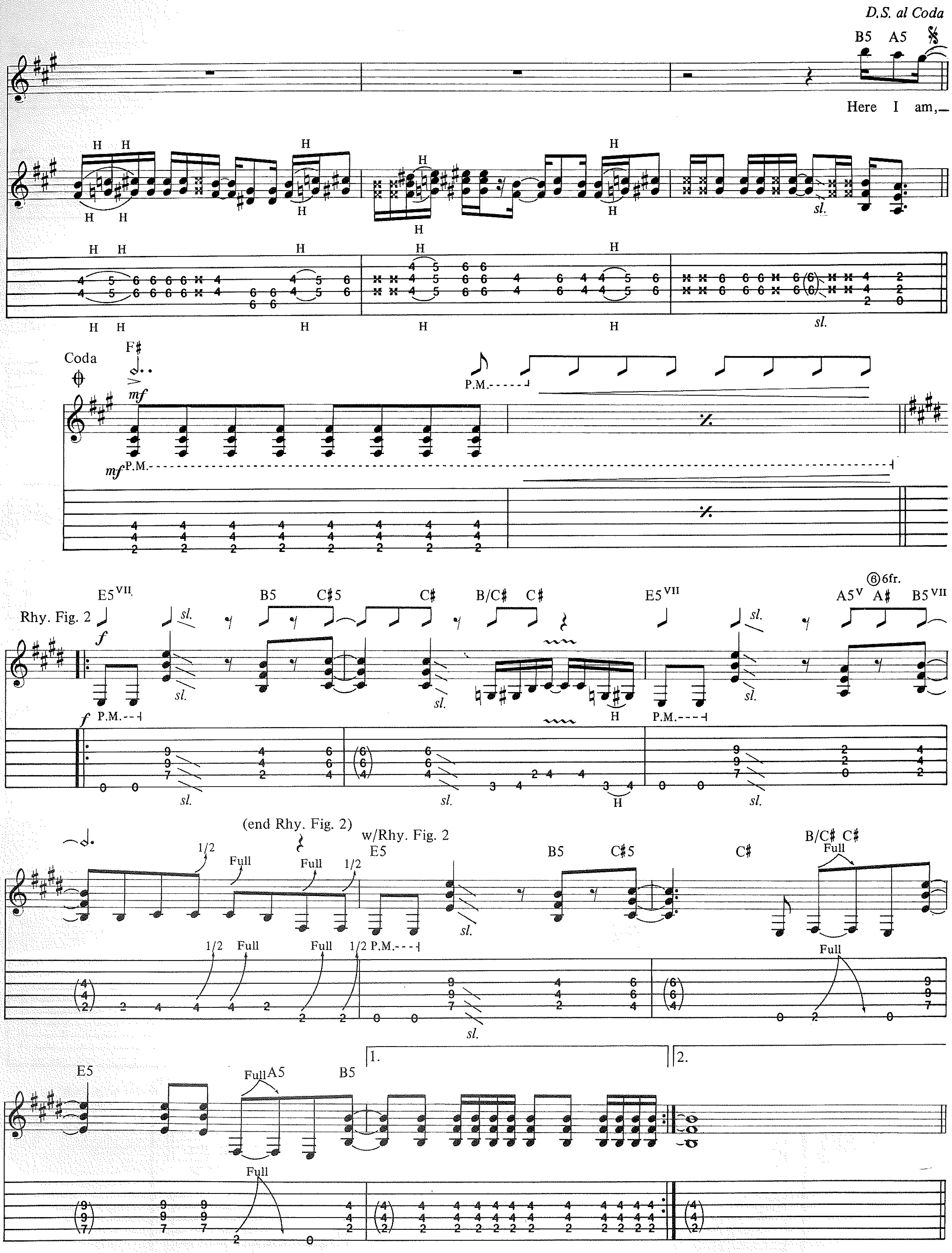


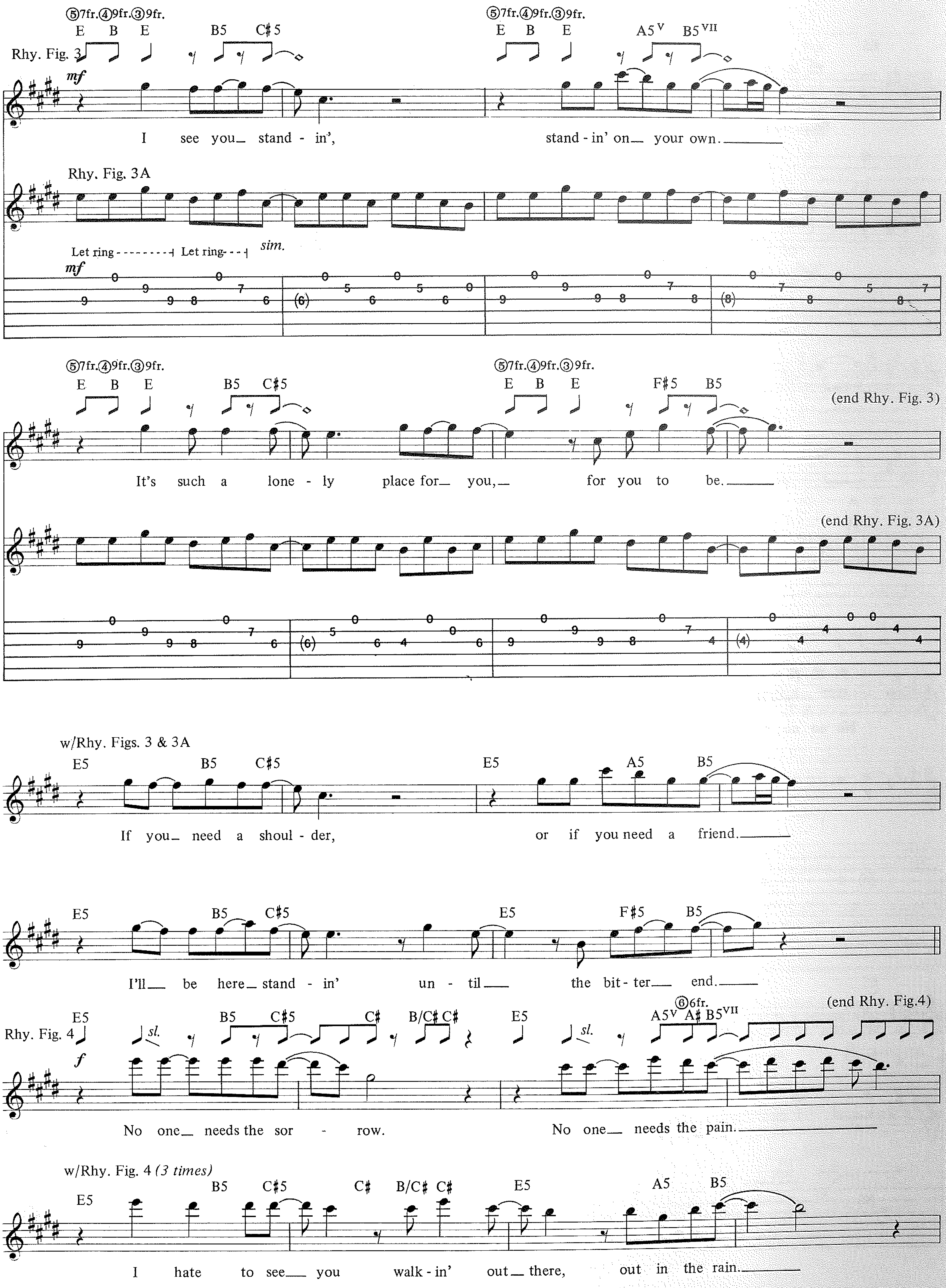
Riff B

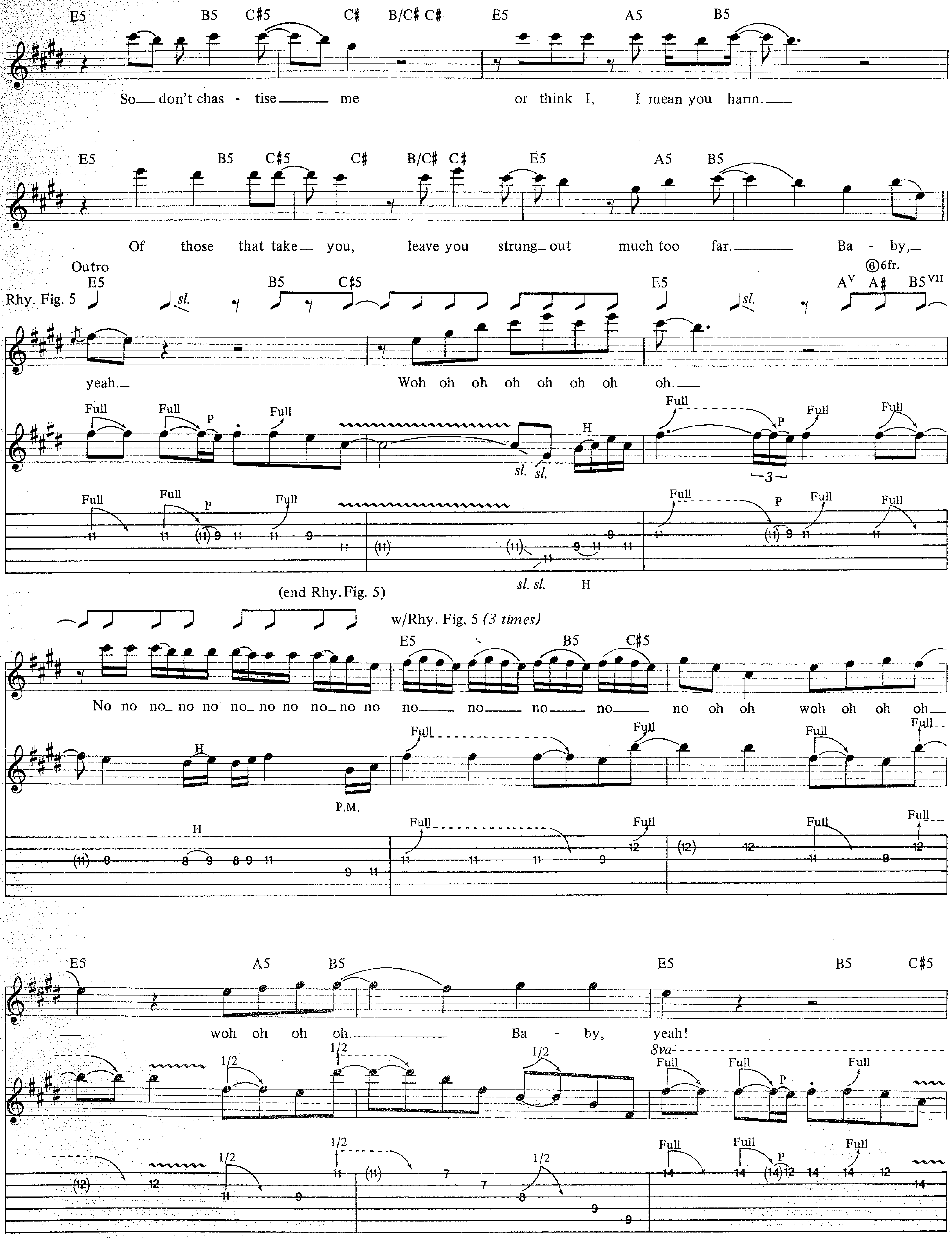


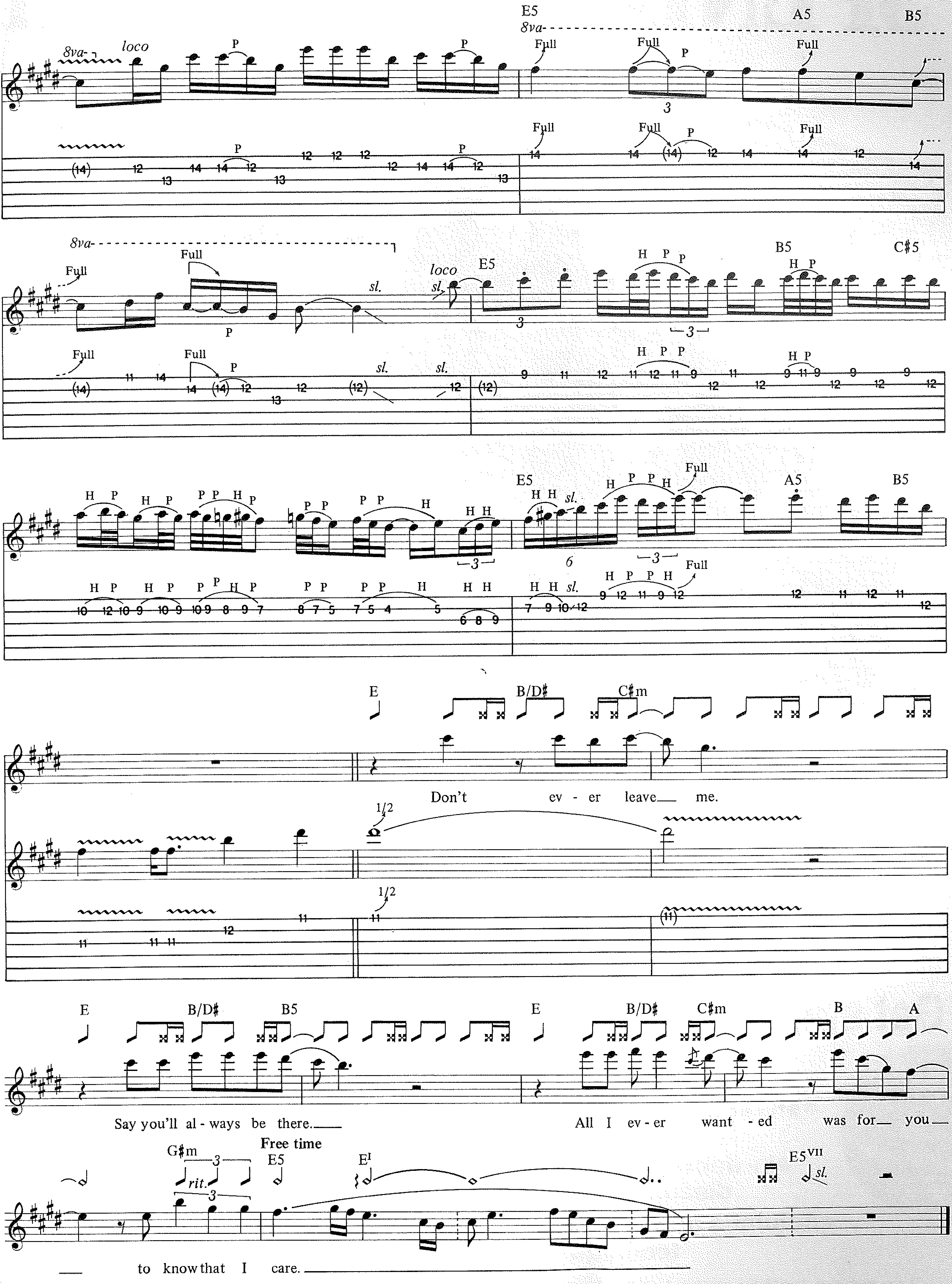
Riff C


Play 3 times
H


D.S. al Coda
B5
A5
Here I am,
H
sl.
Coda
F♯
mf
P.M.
Rhy. Fig. 2
E5VII
B5
C♯5
C♯
B/C♯
C♯
E5VII
⑥6fr.
A5V
A♯
B5VII
f
(end Rhy. Fig. 2)
w/Rhy. Fig. 2
E5
B5
C♯5
C♯
B/C♯ C♯
1/2
Full
E5
A5
B5
1.
2.


⑤7fr.④9fr.③9fr.
E B E B5 C♯5
Rhy. Fig. 3
mf
I see you stand - in',
⑤7fr.④9fr.③9fr.
E B E A5V B5VII
stand - in' on your own.
Rhy. Fig. 3A
Let ring
Let ring
sim.
mf
⑤7fr.④9fr.③9fr.
E B E B5 C♯5
It's such a lone - ly place for you,
⑤7fr.④9fr.③9fr.
E B E F♯5 B5
for you to be.
(end Rhy. Fig. 3)
(end Rhy. Fig. 3A)
w/Rhy. Figs. 3 & 3A
E5 B5 C♯5
If you need a shoul - der,
E5 A5 B5
or if you need a friend.
E5 B5 C♯5
I'll be here stand - in' un - til
E5 F♯5 B5
the bit - ter end.
Rhy. Fig. 4
E5 B5 C♯5 C♯ B/C♯ C♯
f
sl.
No one needs the sor - row.
E5 ⑥6fr. A5V A♯ B5VII
sl.
No one needs the pain.
(end Rhy. Fig. 4)
w/Rhy. Fig. 4 (3 times)
E5 B5 C♯5 C♯ B/C♯ C♯
I hate to see you walk - in'
E5 A5 B5
out there, out in the rain.


E5 B5 C♯5 C♯ B/C♯ C♯ E5 A5 B5
So don't chas - tise me or think I, I mean you harm.
E5 B5 C♯5 C♯ B/C♯ C♯ E5 A5 B5
Of those that take you, leave you strung out much too far. Ba - by,
Outro
Rhy. Fig. 5
E5 B5 C♯5 E5 A^V A♯ B5^VII
⑥6fr.
sl.
yeah. Woh oh oh oh oh oh oh oh.
Full P sl. sl. H
(end Rhy. Fig. 5)
w/Rhy. Fig. 5 (3 times)
E5 B5 C♯5
No no no no no no no no no no no no no no no no no oh oh woh oh oh oh
P.M.
Full H
E5 A5 B5 E5 B5 C♯5
woh oh oh oh. Ba - by, yeah!
8va
1/2 Full P


8va-
loco
P
E5
8va-
Full
3
A5
B5
sl.
E5
H P P
B5
H P
C♯5
H P H P P P H P
P P P P H H H
E5
H H sl.
H P P H
Full
6
A5
B5
E
B/D♯
C♯m
Don't ev - er leave me.
1/2
E
B/D♯
B5
Say you'll al - ways be there.
E
B/D♯
C♯m
B
A
All I ev - er want - ed was for you
G♯m
rit.
Free time
E5
EI
E5VII
sl.
to know that I care.

GUNS N' ROSES

APPETITE FOR DESTRUCTION

WELCOME TO THE JUNGLE

IT'S SO EASY

NIGHTRAIN

OUT TA GET ME

MR. BROWNSTONE

PARADISE CITY

MY MICHELLE

THINK ABOUT YOU

SWEET CHILD O' MINE

YOU'RE CRAZY

ANYTHING GOES

ROCKET QUEEN

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